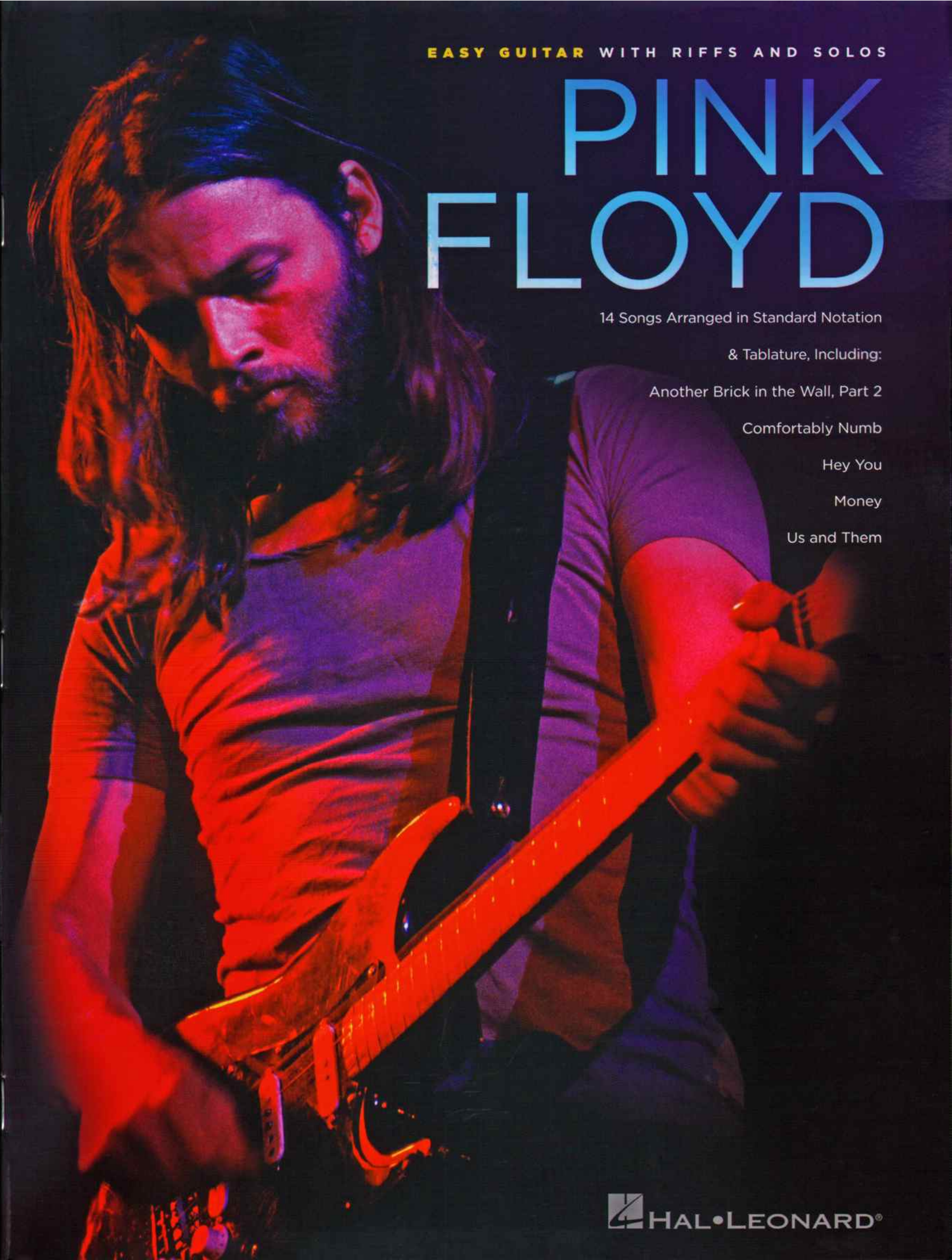


EASY GUITAR WITH RIFFS AND SOLOS

PINK FLOYD

14 Songs Arranged in Standard Notation & Tablature, Including:

Another Brick in the Wall, Part 2

Comfortably Numb

Hey You

Money

Us and Them

HAL•LEONARD®

PINK FLOYD
EASY GUITAR WITH RIFFS & SOLOS

EASY GUITAR WITH RIFFS AND SOLOS

PINK FLOYD

Cover Photo: Jeffrey Mayer / atlasicons.com

ISBN 978-1-4768-1530-5

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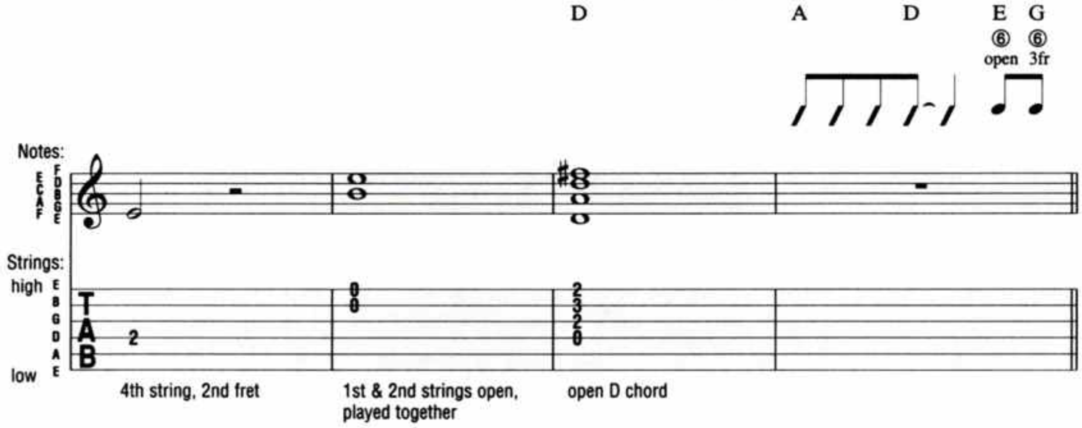
GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes.*

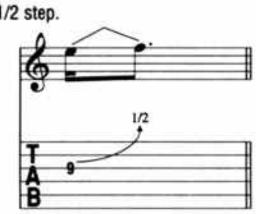
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

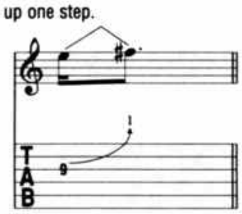
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



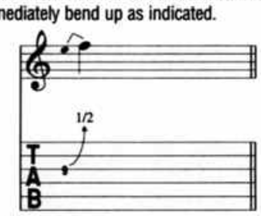
HALF-STEP BEND: Strike the note and bend up 1/2 step.
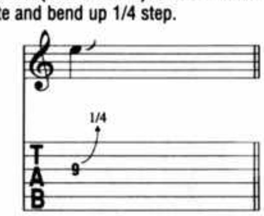


WHOLE-STEP BEND: Strike the note and bend up one step.



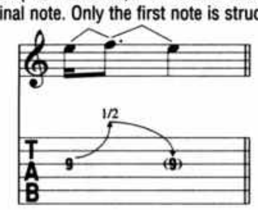
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.
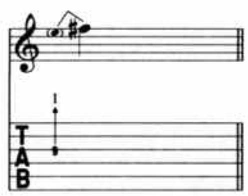


SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.
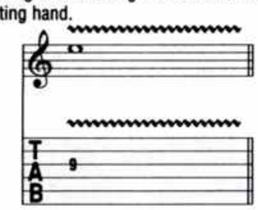


BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



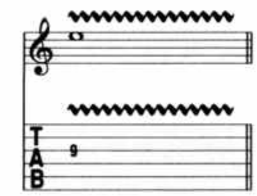
PRE-BEND: Bend the note as indicated, then strike it.
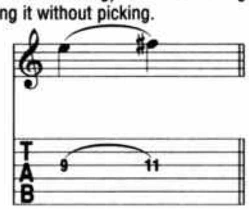


VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



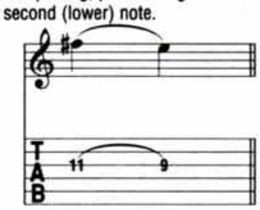
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.
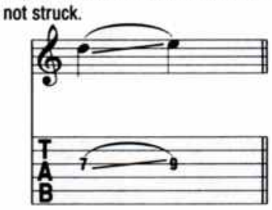


HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.
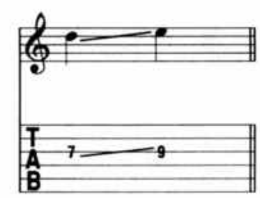


PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.
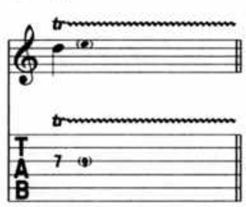


LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



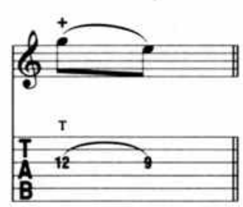
SHIFT SLIDE: Same as legato slide, except the second note is struck.
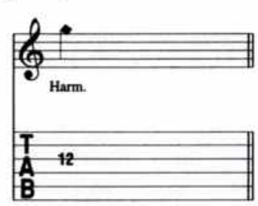


TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



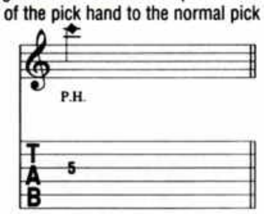
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



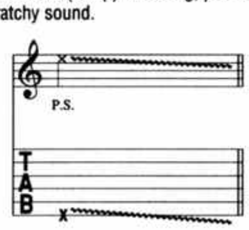
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.
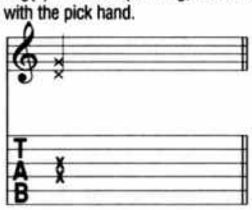


PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



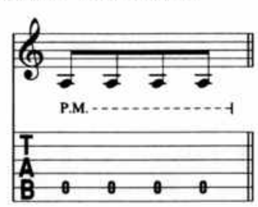
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.
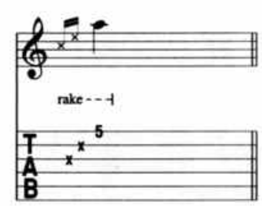


MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.
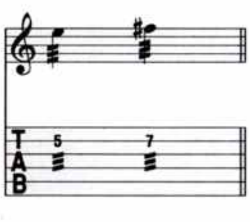


PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



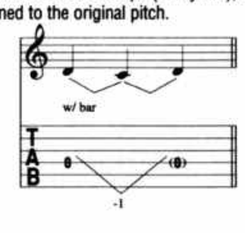
RAKE: Drag the pick across the strings indicated with a single motion.
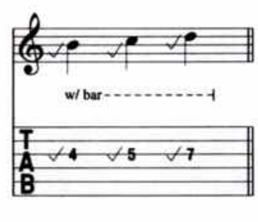


TREMOLO PICKING: The note is picked as rapidly and continuously as possible.
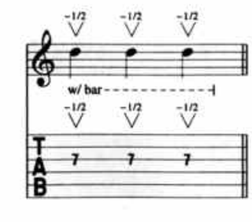


VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



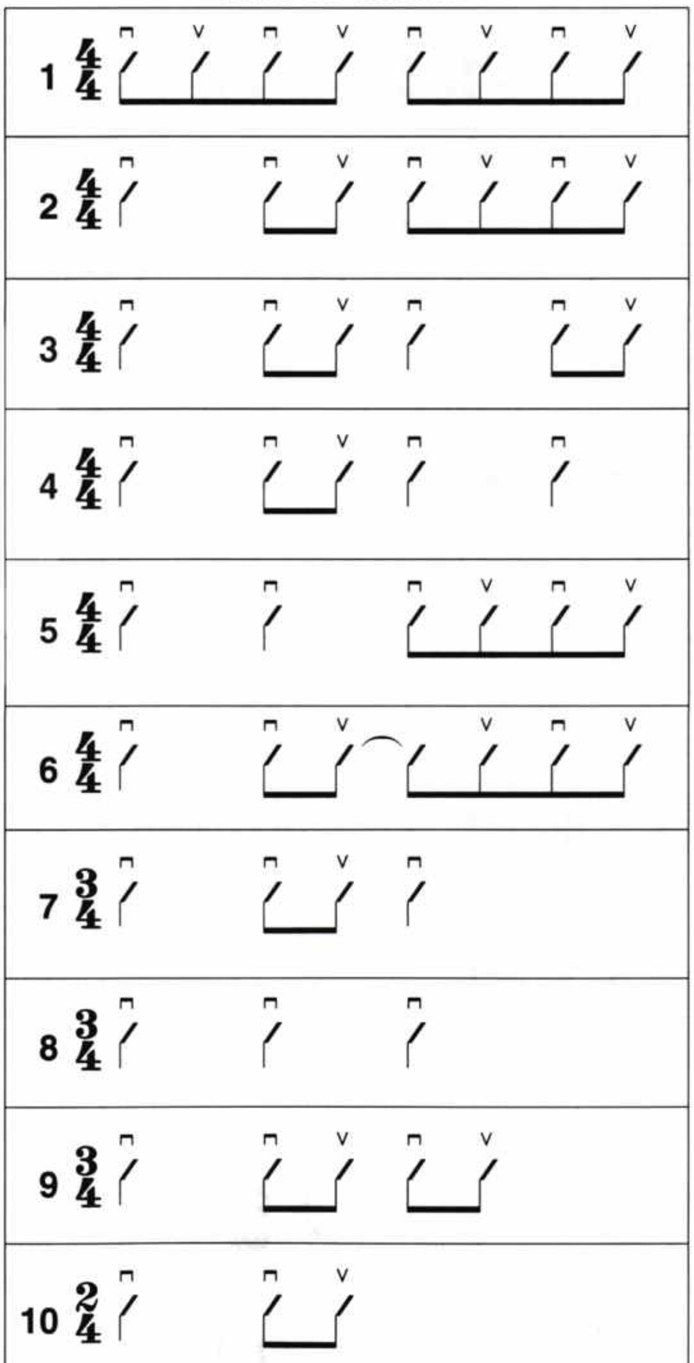
STRUM AND PICK PATTERNS

This chart contains the suggested strum and pick patterns that are referred to by number at the beginning of each song in this book. The symbols ⊓ and ∨ in the strum patterns refer to down and up strokes, respectively. The letters in the pick patterns indicate which right-hand fingers play which strings.

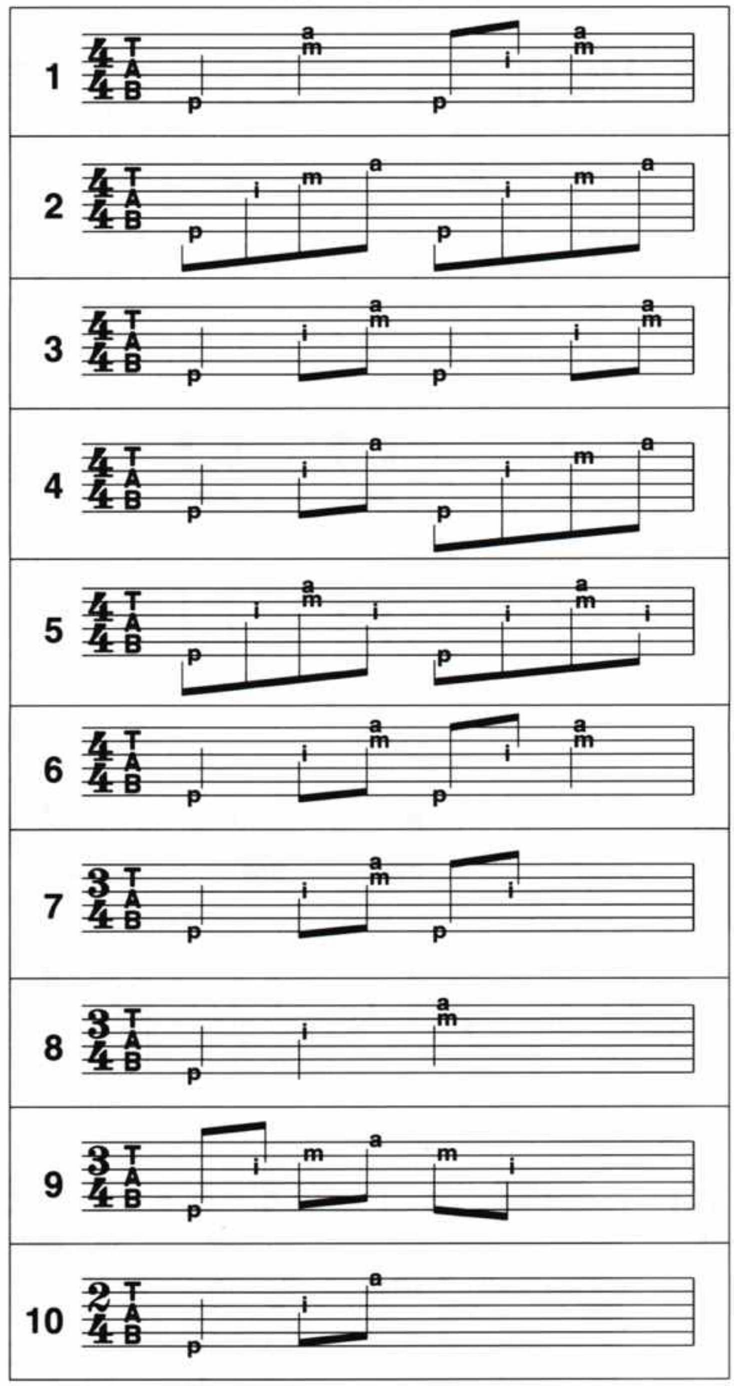
p = thumb
i = index finger
m = middle finger
a = ring finger

For example; Pick Pattern 2
is played: thumb - index - middle - ring

Strum Patterns



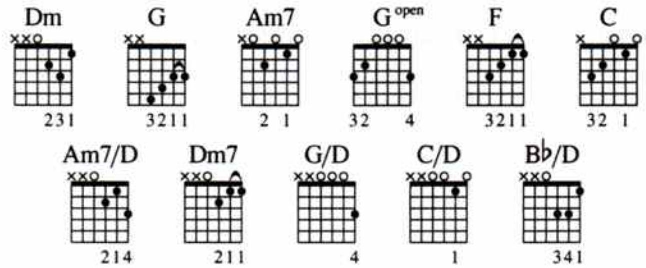
Pick Patterns



You can use the 3/4 Strum and Pick Patterns in songs written in compound meter (6/8, 9/8, 12/8, etc.). For example, you can accompany a song in 6/8 by playing the 3/4 pattern twice in each measure. The 4/4 Strum and Pick Patterns can be used for songs written in cut time (¢) by doubling the note time values in the patterns. Each pattern would therefore last two measures in cut time.

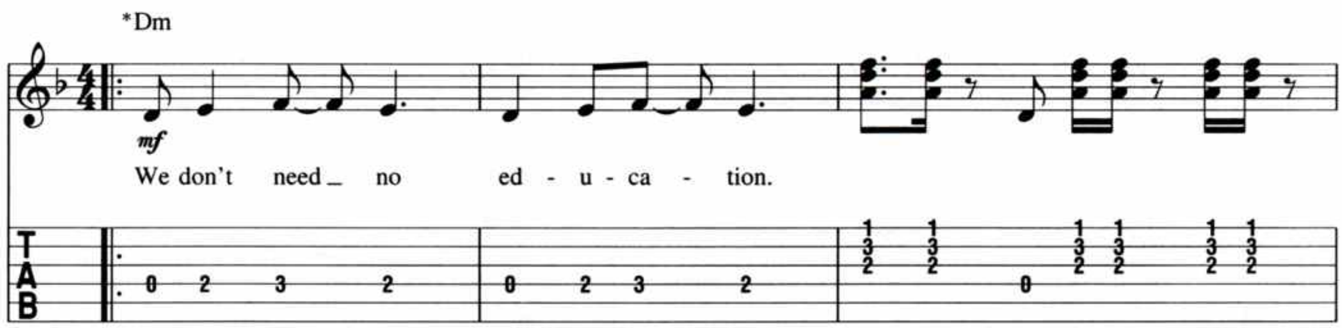
Another Brick in the Wall, Part 2

Words and Music by Roger Waters
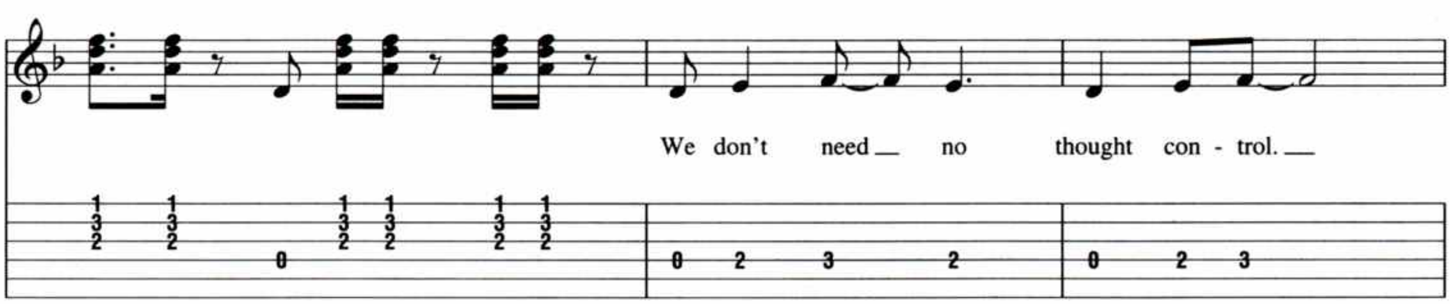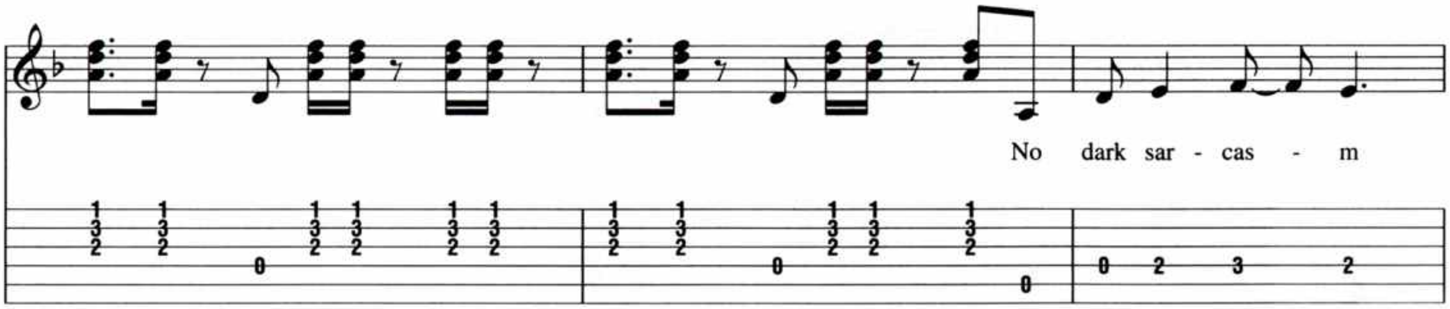


Strum Pattern: 2
Pick Pattern: 4
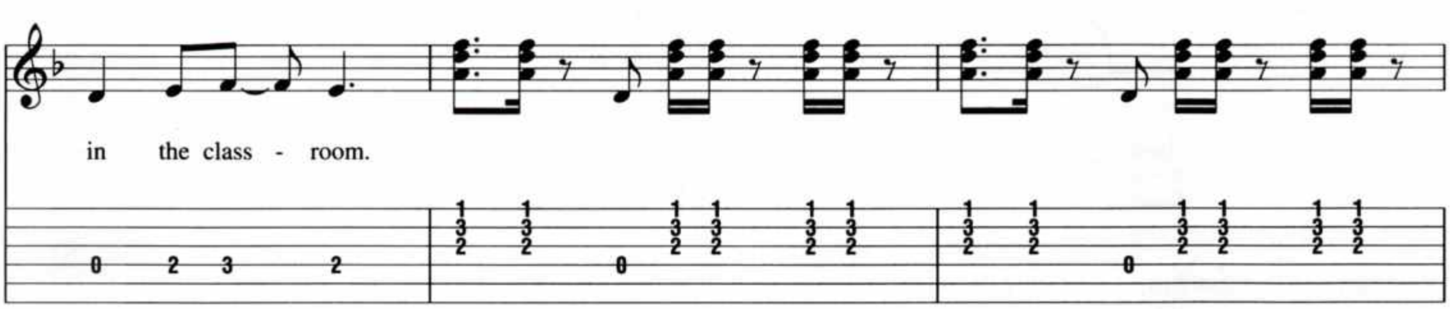
Chorus
Moderately
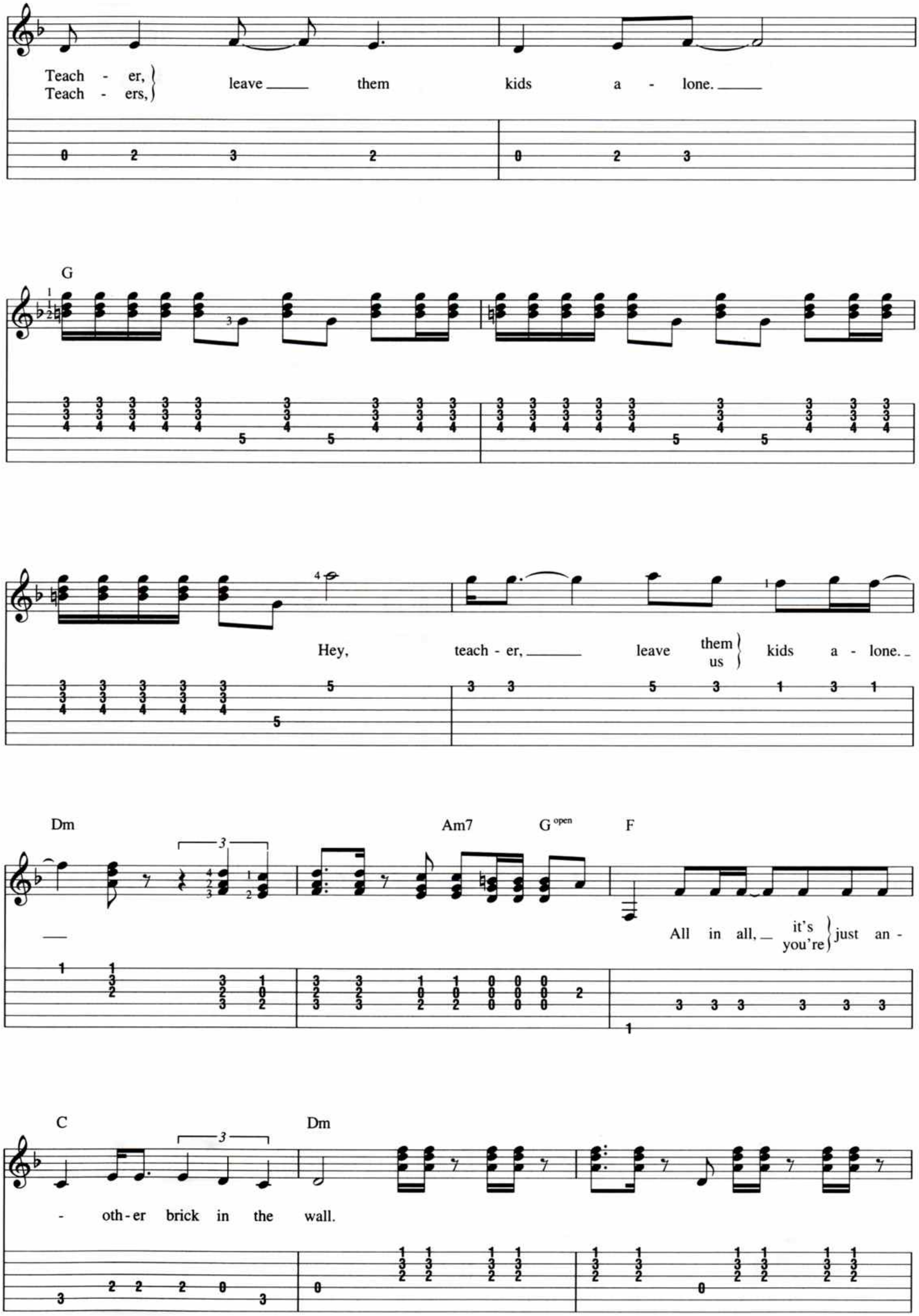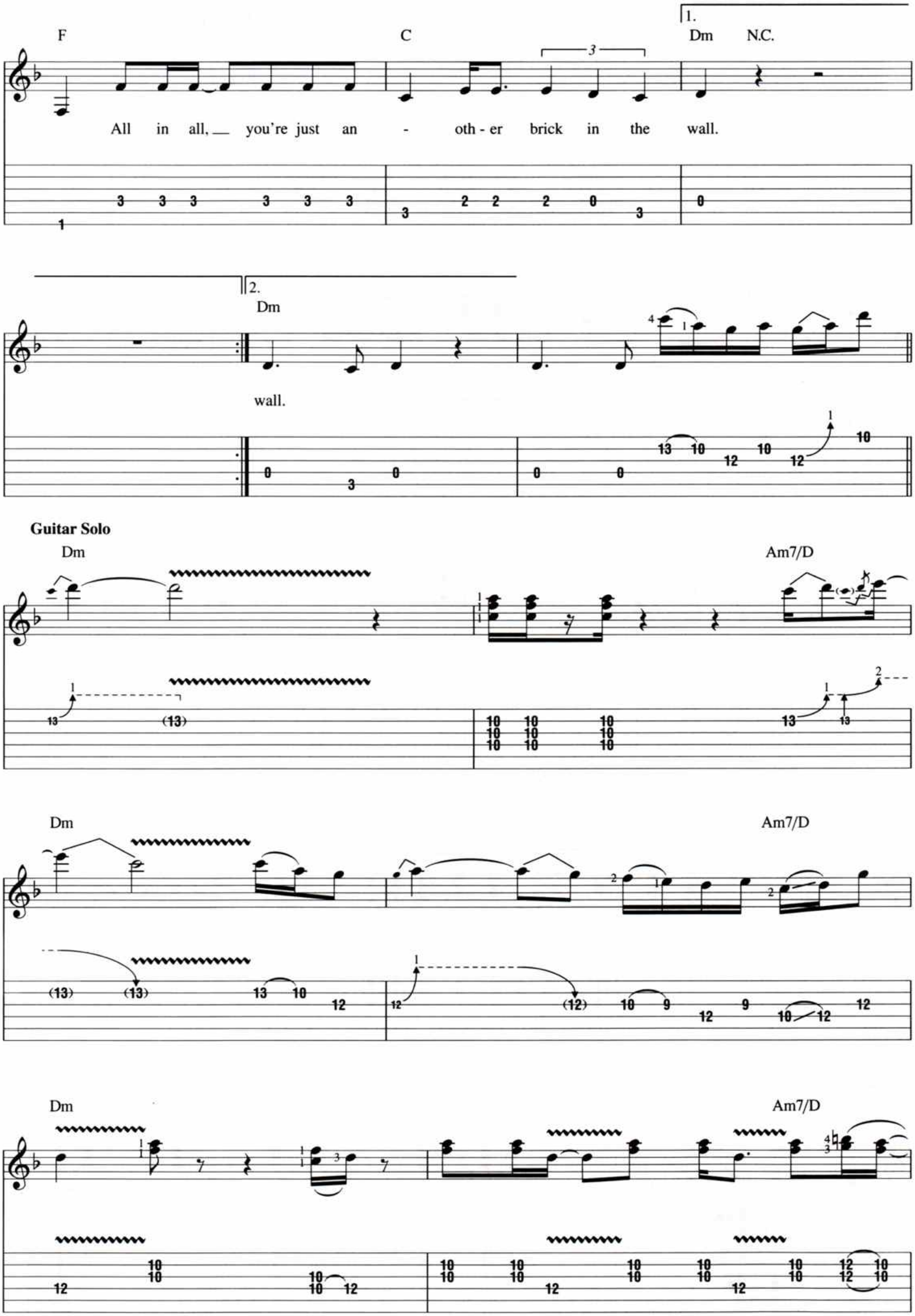


*Chord symbols reflect overall harmony.
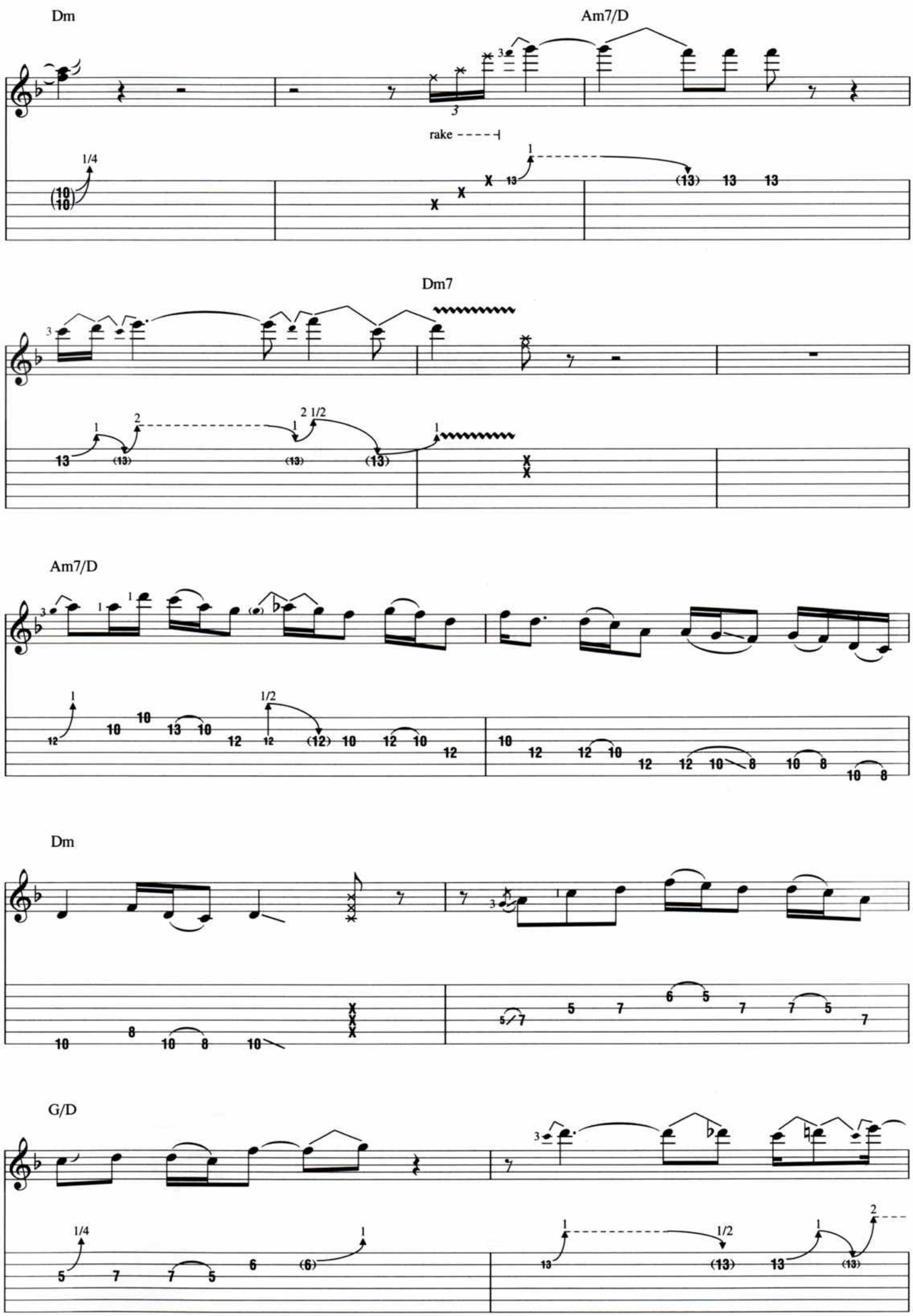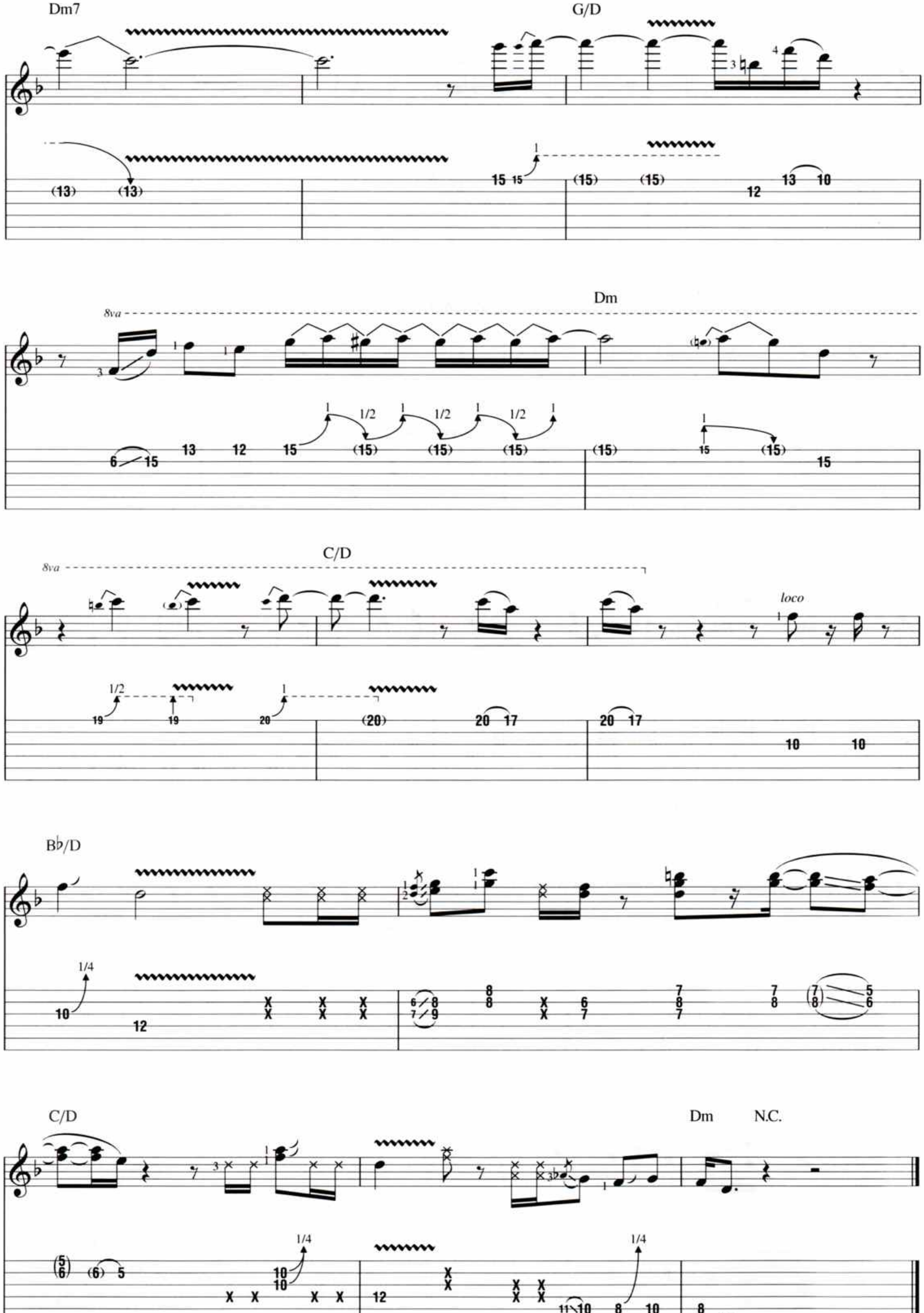







Teach - er, Teach - ers,
leave them kids a - lone.
G
Hey, teach - er, leave them us kids a - lone.
Dm
Am7
G open
F
All in all, it's you're just an -
C
Dm
- oth - er brick in the wall.



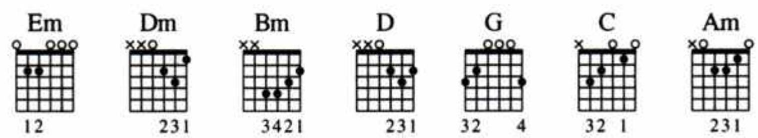
F
C
1.
Dm N.C.
All in all, you're just an - oth - er brick in the wall.
2.
Dm
wall.
Guitar Solo
Dm
Am7/D
Dm
Am7/D
Dm
Am7/D


Dm
Am7/D
rake
Dm7
Am7/D
Dm
G/D
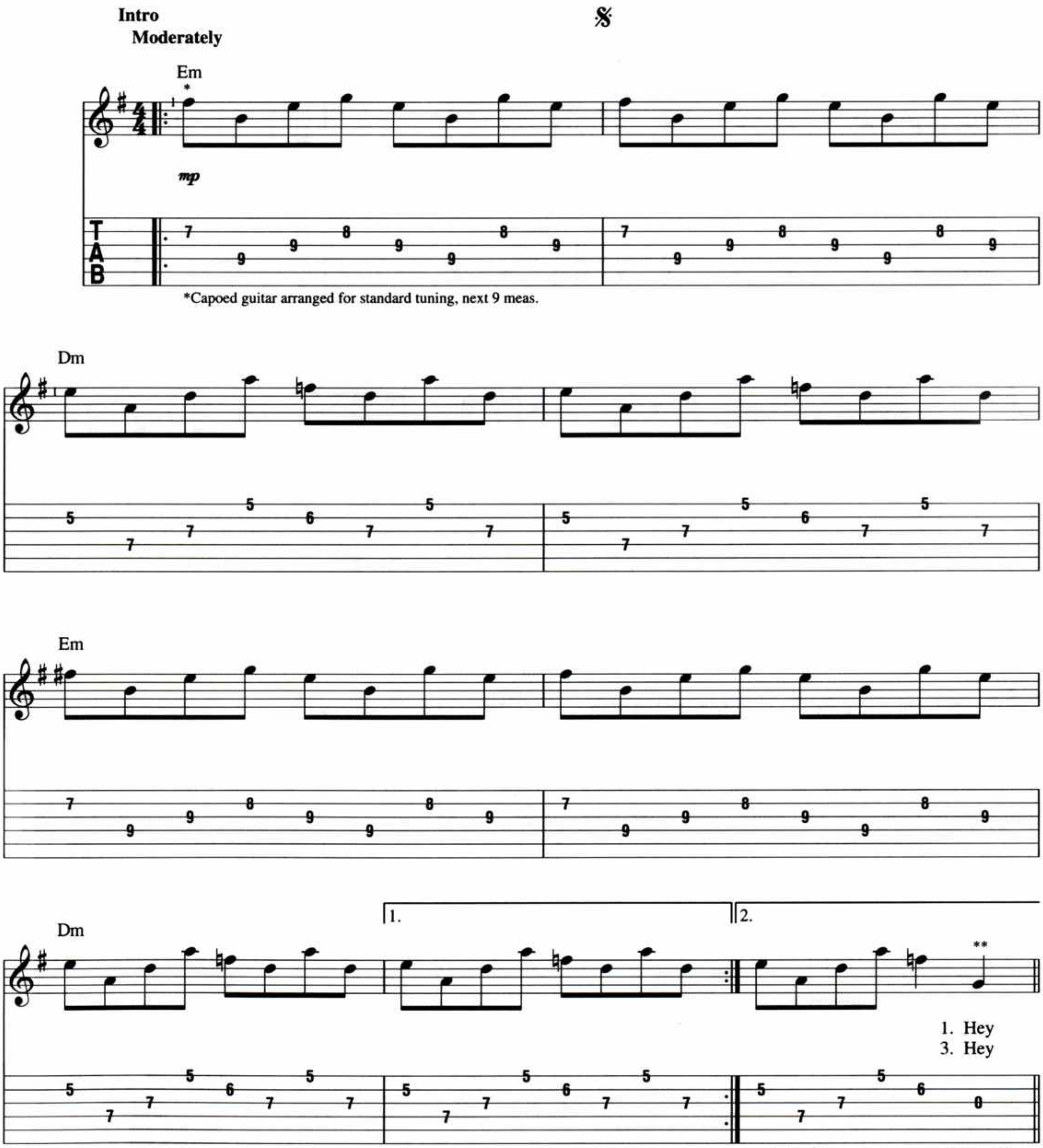

Dm7
G/D
8va
Dm
8va
C/D
loco
B♭/D
C/D
Dm
N.C.

Hey You
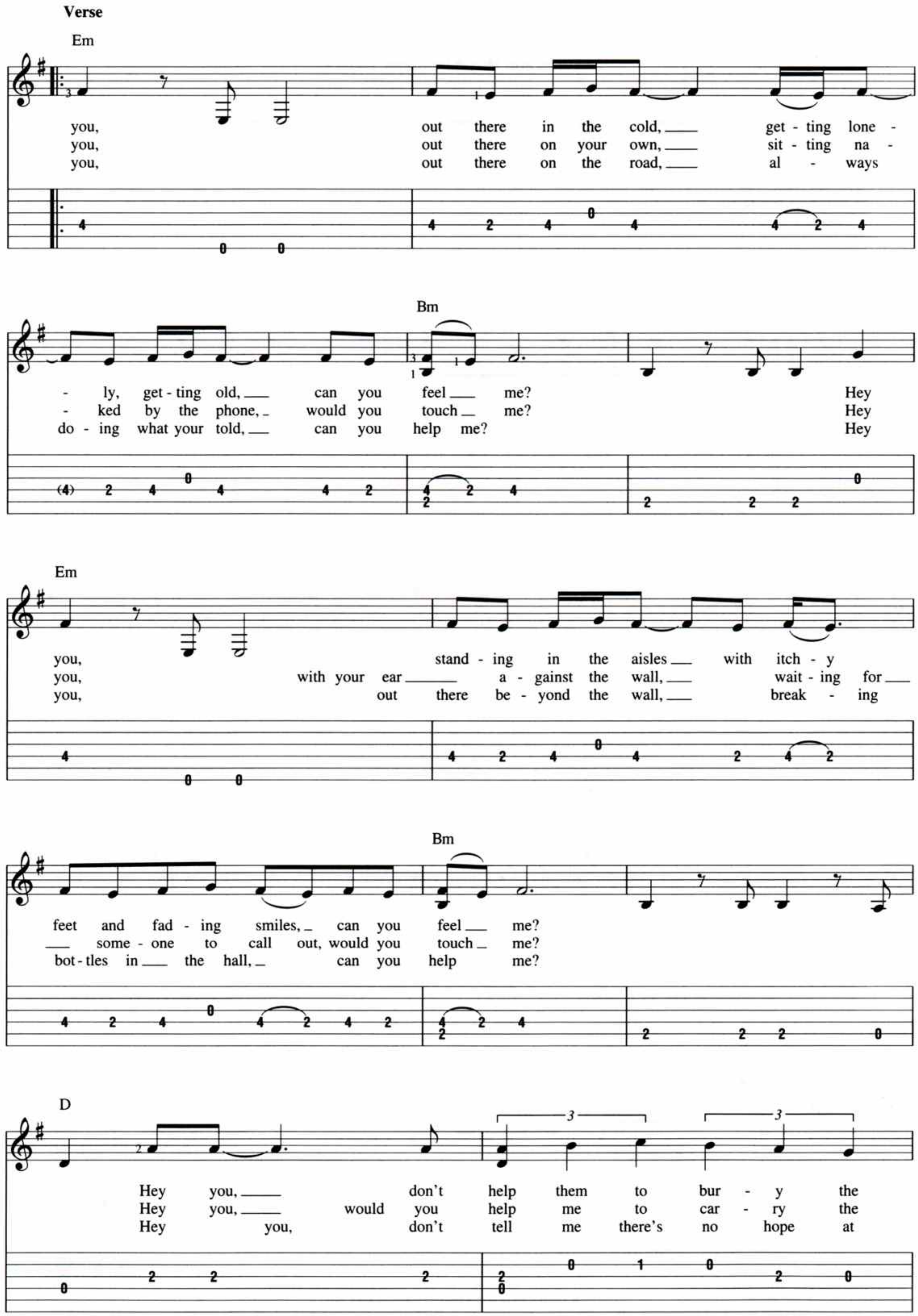
Words and Music by Roger Waters
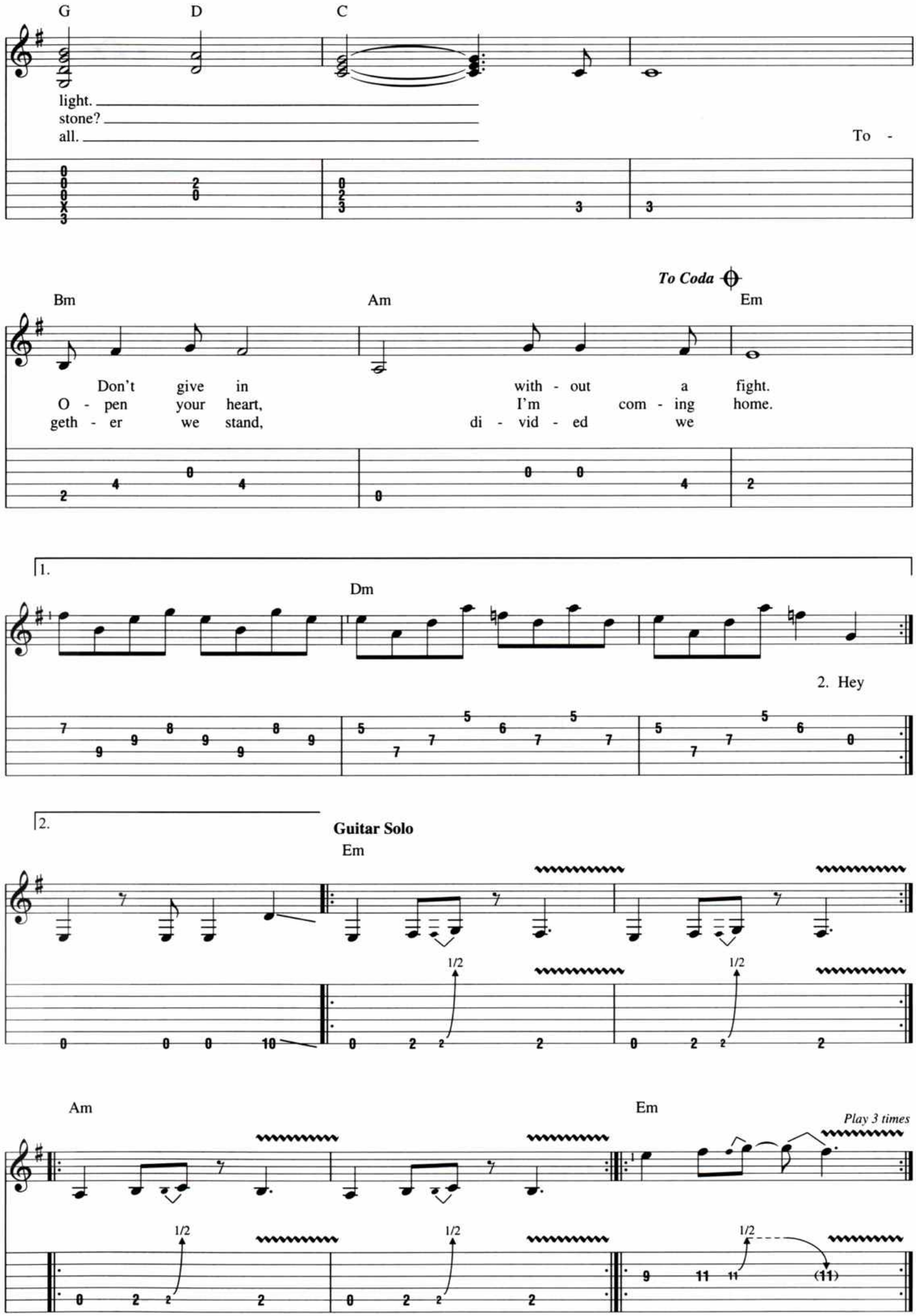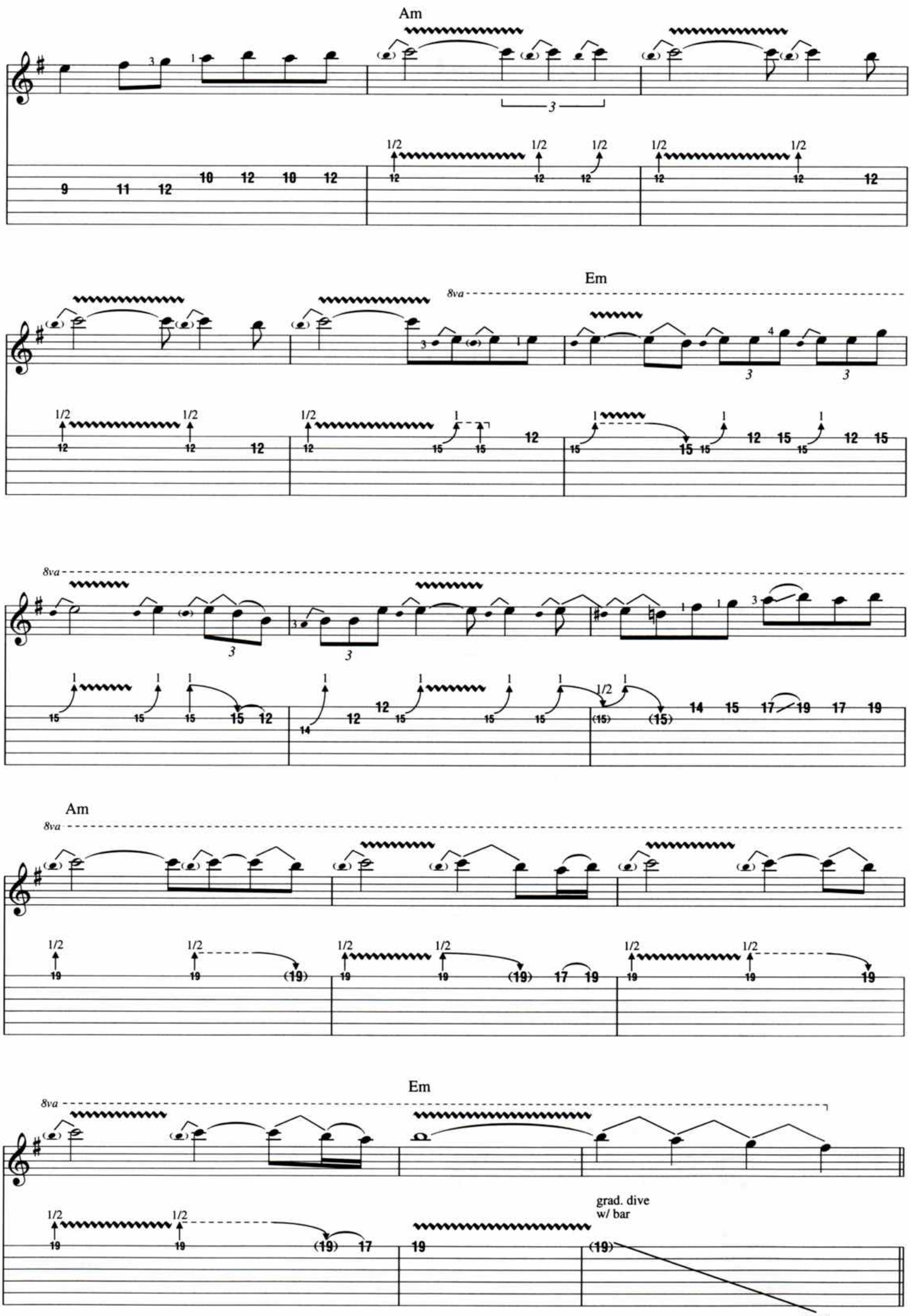


Strum Pattern: 3
Pick Pattern: 2
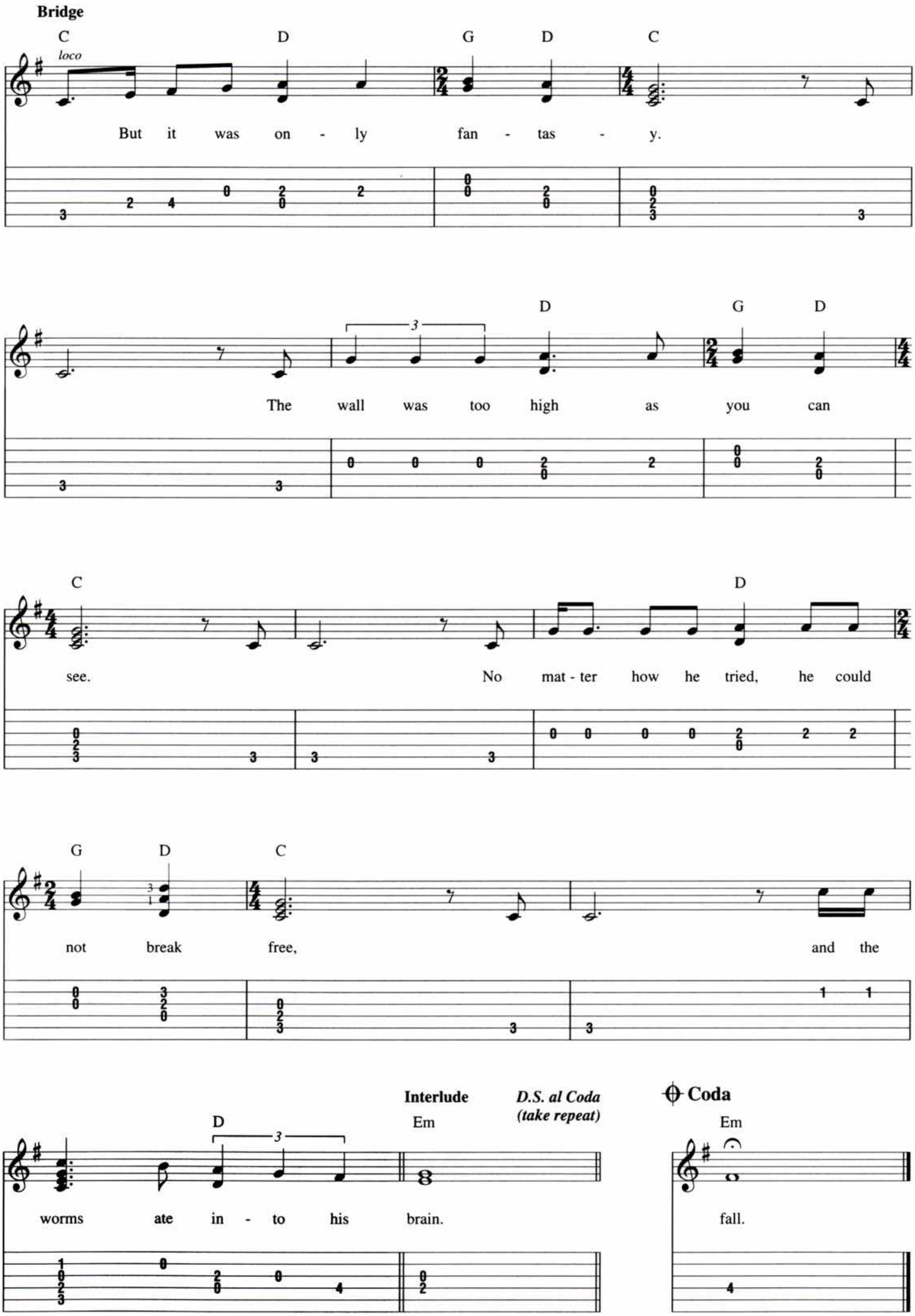


**2nd time, sung one octave higher till end.


Verse
Em
you, out there in the cold, getting lonely, getting old, can you feel me?
you, out there on your own, sitting naked by the phone, would you touch me?
you, out there on the road, always doing what your told, can you help me?
Bm
Hey
Hey
Hey
Em
you, standing in the aisles with itchy feet and fading smiles, can you feel me?
you, with your ear against the wall, waiting for someone to call out, would you touch me?
you, out there beyond the wall, breaking bottles in the hall, can you help me?
Bm
D
Hey you, don't help them to bury the
Hey you, would you help me to carry the
Hey you, don't tell me there's no hope at

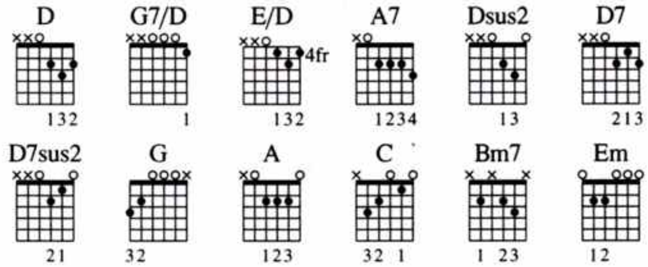

G D C
light.
stone?
all.
To -
To Coda
Bm Am Em
Don't give in with - out a fight.
O - pen your heart, I'm com - ing home.
geth - er we stand, di - vid - ed we
1.
Dm
2. Hey
2.
Guitar Solo
Em
1/2
Am
Em
Play 3 times


Am
Em
8va
Am
8va
Em
8va
grad. dive
w/ bar
-2 1/2
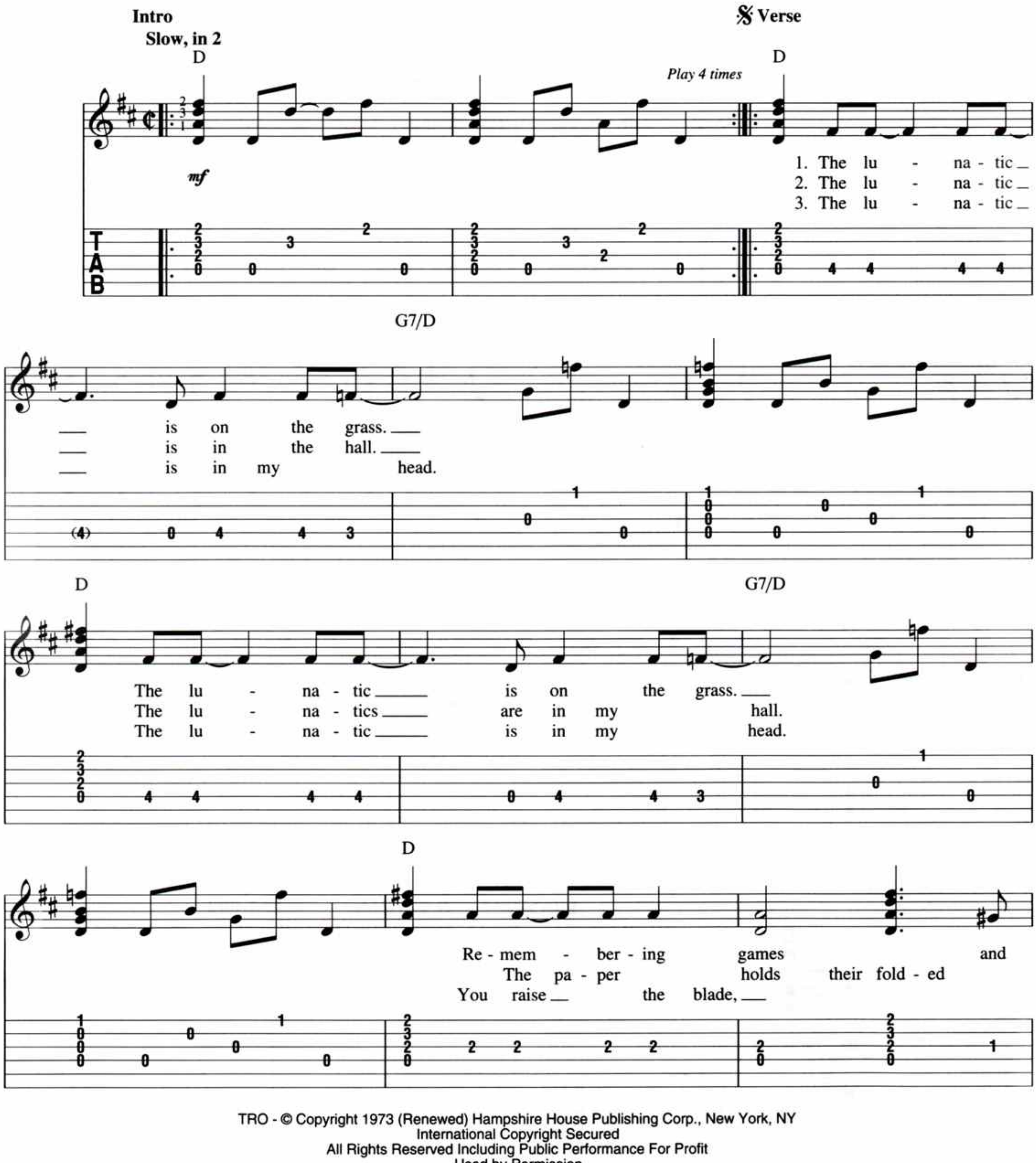

Bridge
C D G D C
loco
But it was on - ly fan - tas - y.
D G D
The wall was too high as you can
C D
see. No mat - ter how he tried, he could
G D C
not break free, and the
Interlude
D.S. al Coda
(take repeat)
D Em
worms ate in - to his brain.
Coda
Em
fall.
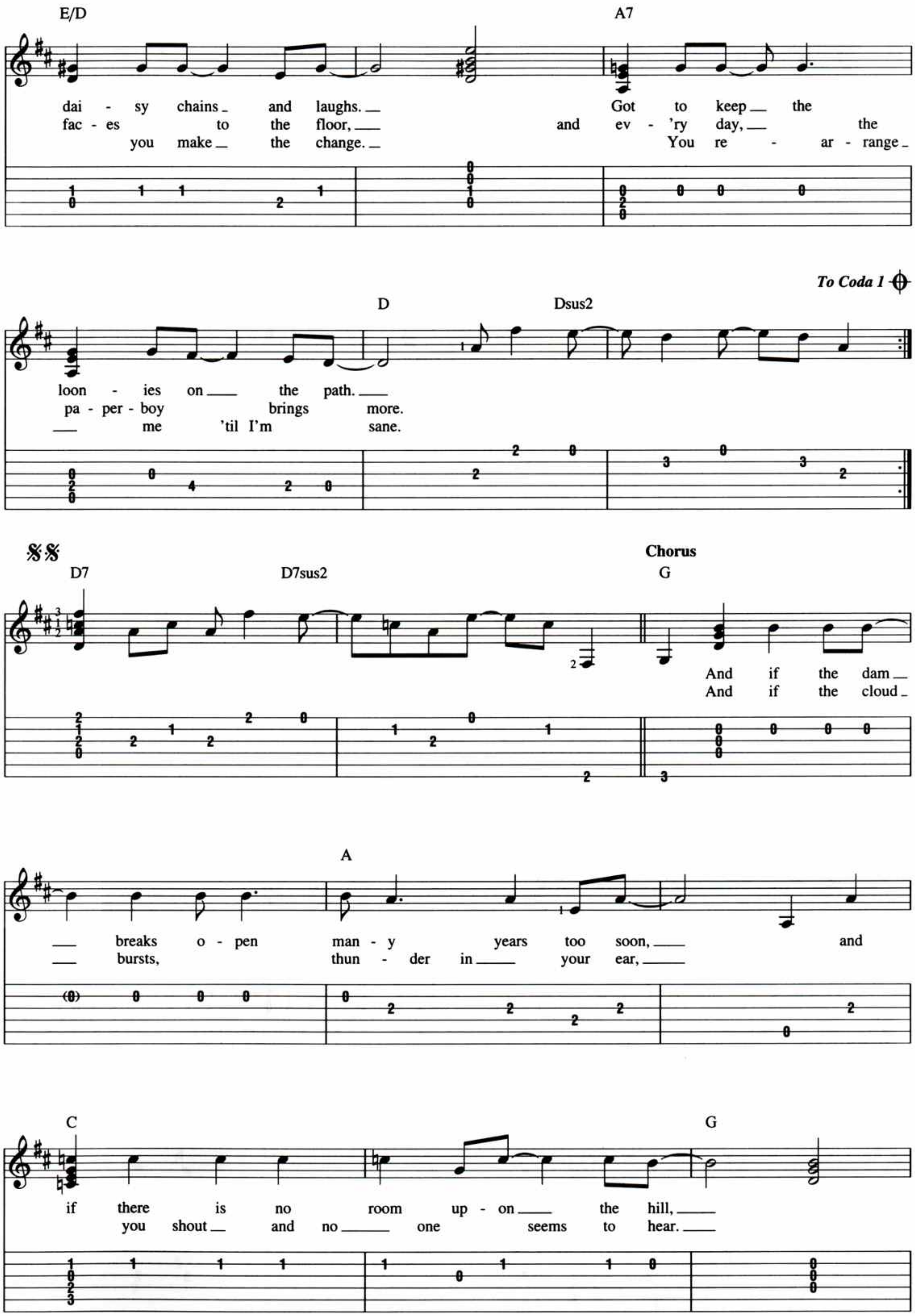
Brain Damage
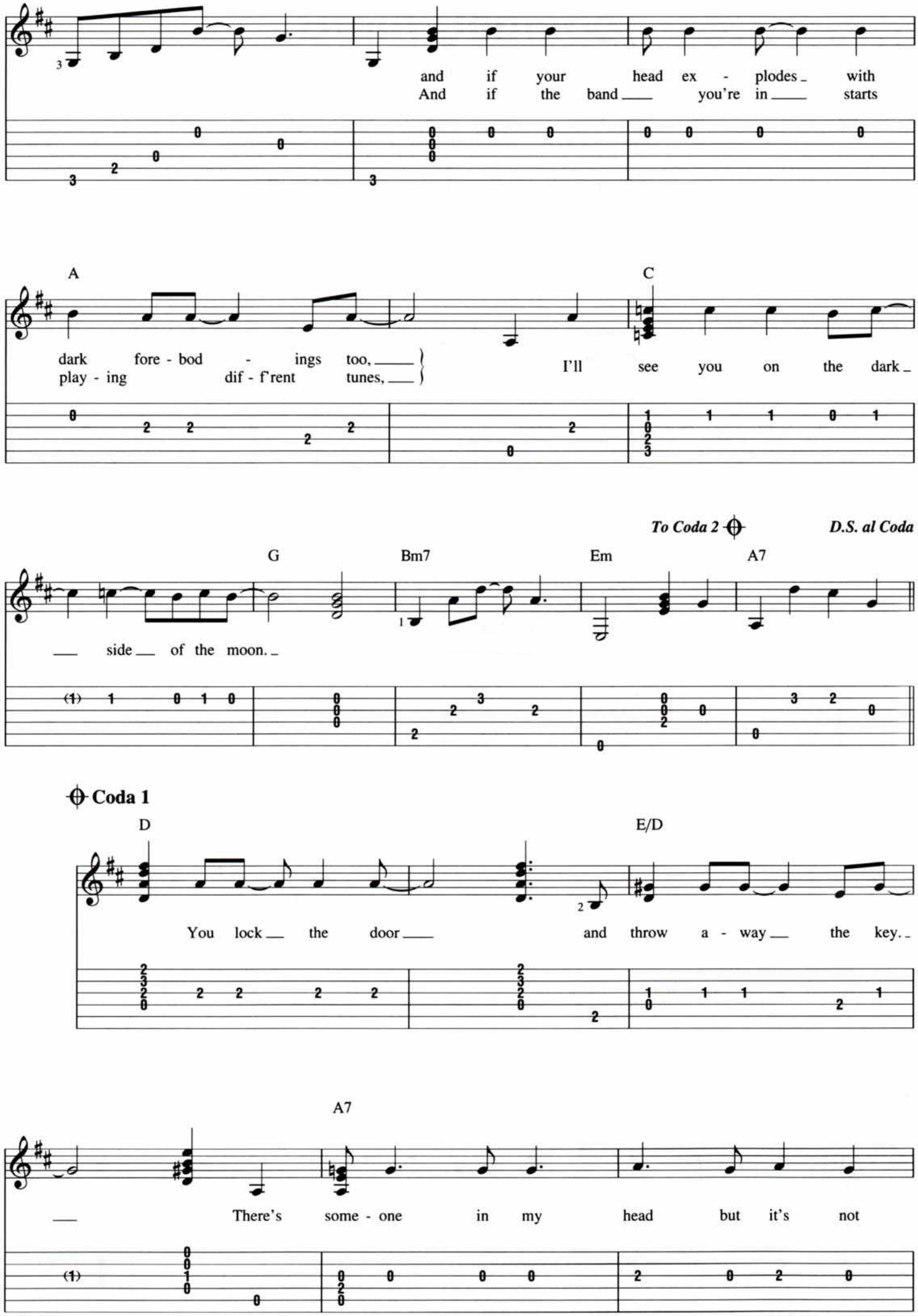
Words and Music by Roger Waters
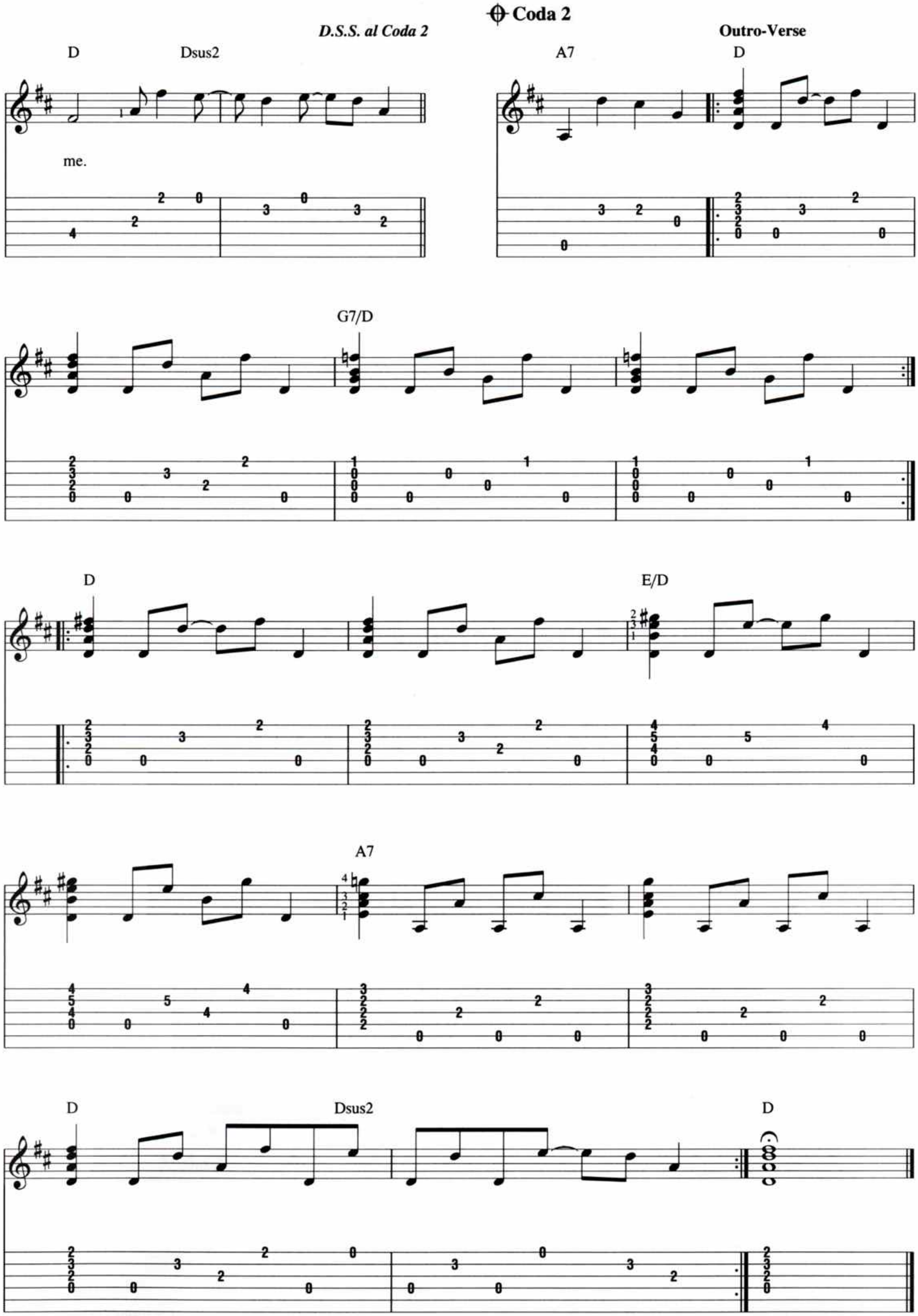


Strum Pattern: 6
Pick Pattern: 6
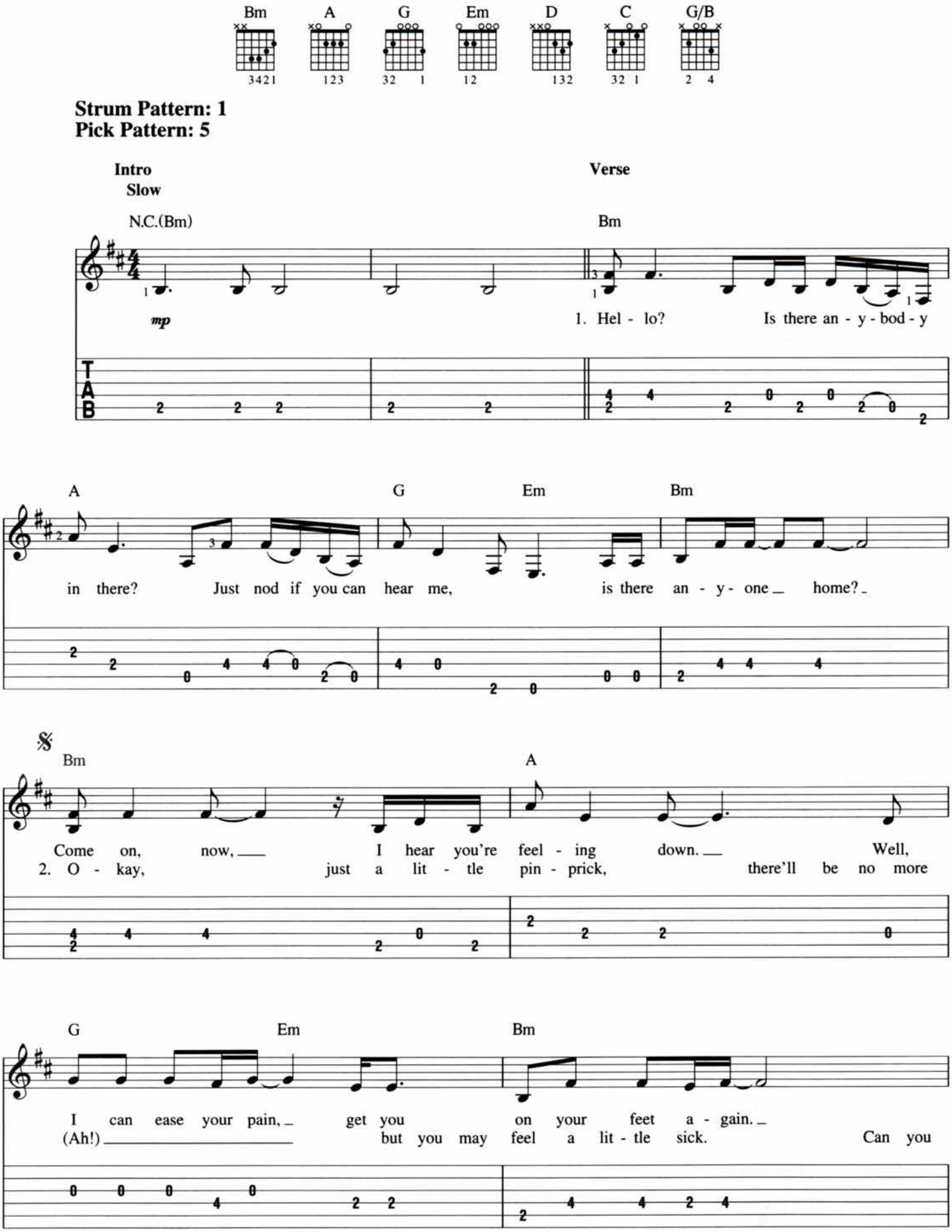



E/D
A7
dai - sy chains and laughs. Got to keep the
fac - es to the floor, and ev - 'ry day, the
you make the change. You re - ar - range
To Coda 1
D
Dsus2
loon - ies on the path.
pa - per - boy brings more.
me 'til I'm sane.
D7
D7sus2
Chorus
G
And if the dam
And if the cloud
A
breaks o - pen man - y years too soon, and
bursts, thun - der in your ear,
C
G
if there is no room up - on the hill,
you shout and no one seems to hear.
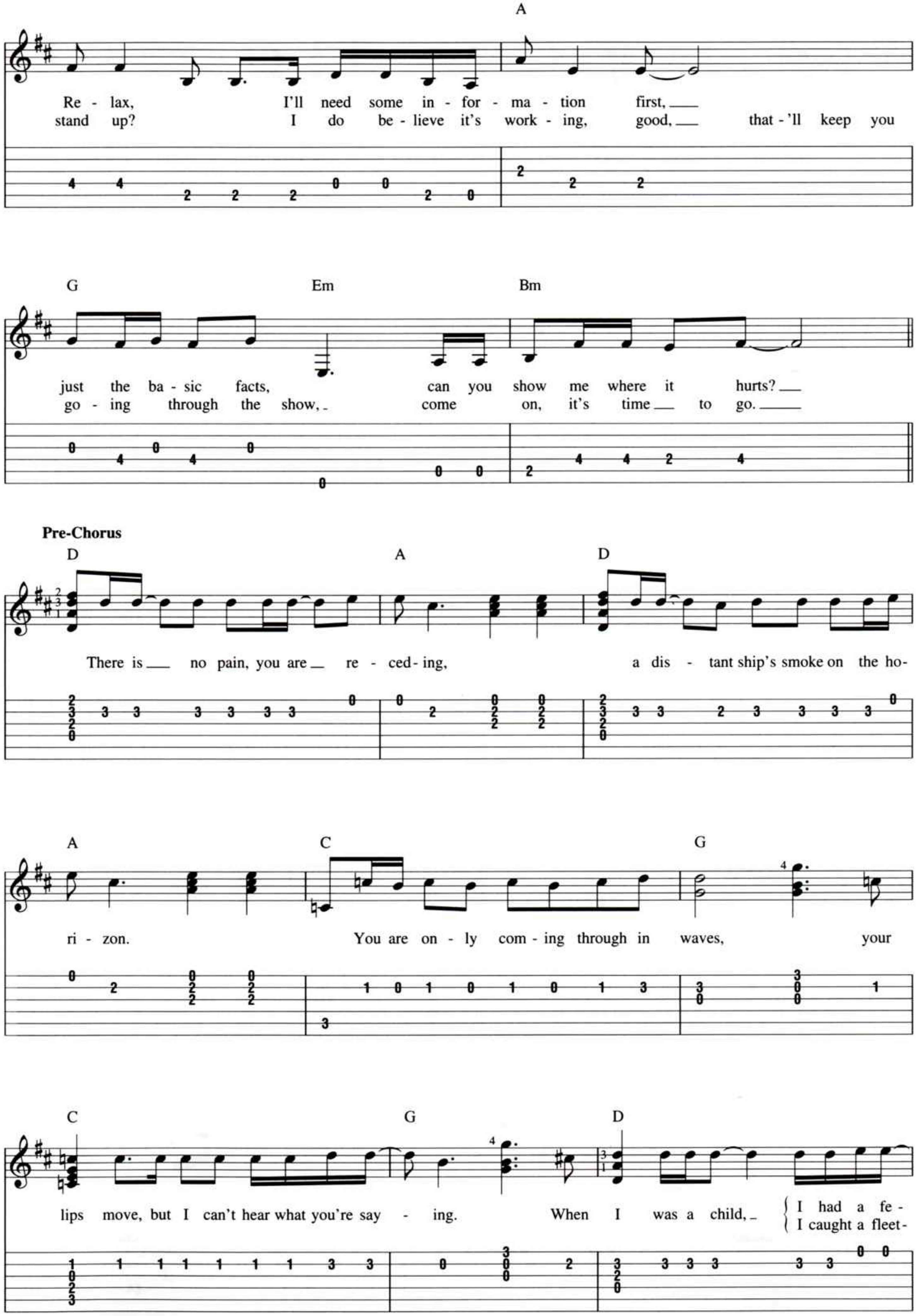

and if your head ex - plodes with
And if the band you're in starts
A
C
dark fore - bod - ings too,
playing - ing dif - f'rent tunes,
I'll see you on the dark
To Coda 2
D.S. al Coda
G
Bm7
Em
A7
side of the moon.
Coda 1
D
E/D
You lock the door and throw a - way the key.
A7
There's some - one in my head but it's not
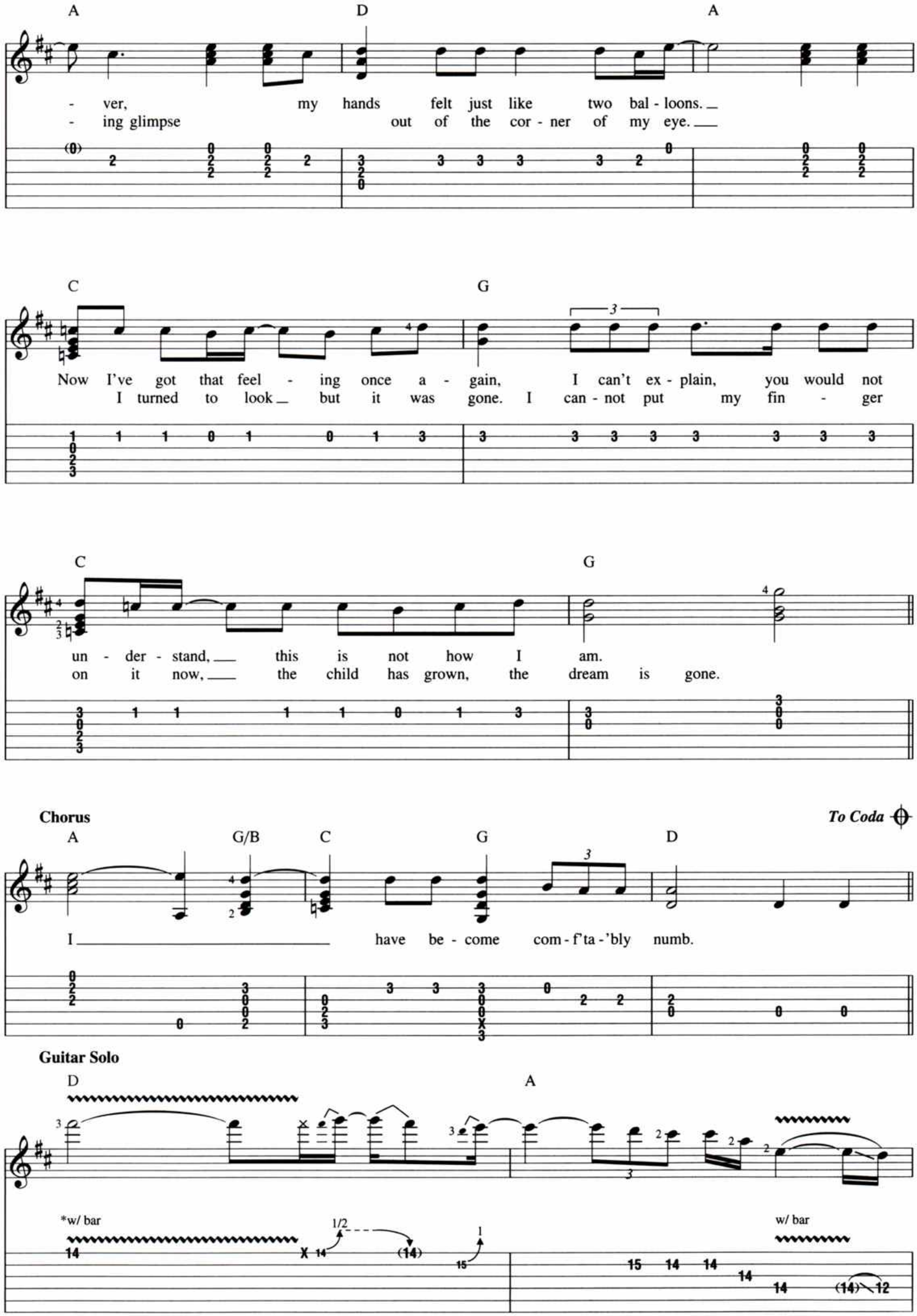

Coda 2
D.S.S. al Coda 2
Outro-Verse
D
Dsus2
A7
D
me.
G7/D
D
E/D
A7
D
Dsus2
D

Comfortably Numb
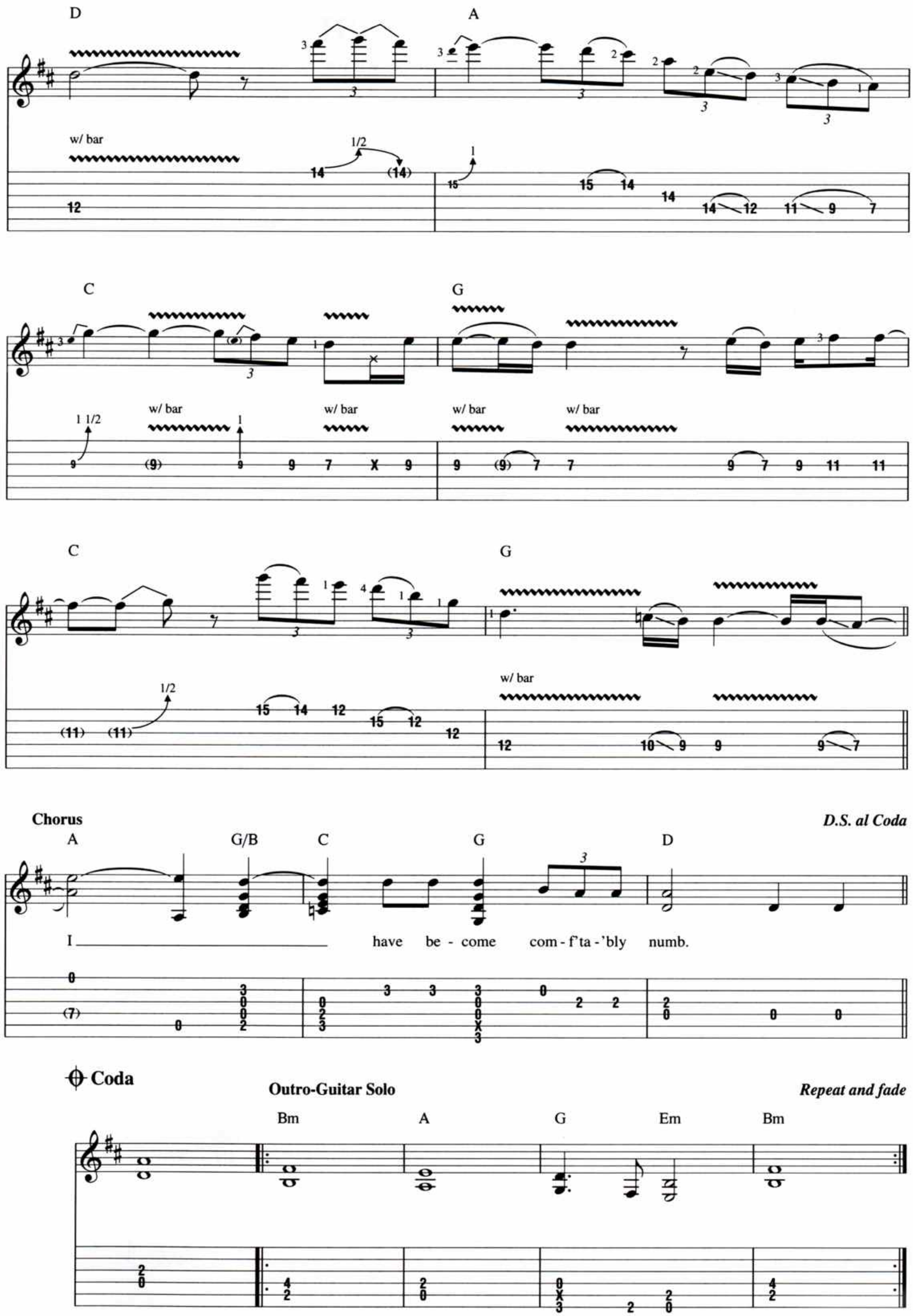
Words and Music by Roger Waters and David Gilmour




A
Re - lax, I'll need some in - for - ma - tion first,
stand up? I do be - lieve it's work - ing, good, that - 'll keep you
G Em Bm
just the ba - sic facts, can you show me where it hurts?
go - ing through the show, come on, it's time to go.
Pre-Chorus
D A D
There is no pain, you are re - ced - ing, a dis - tant ship's smoke on the ho -
A C G
ri - zon. You are on - ly com - ing through in waves, your
C G D
lips move, but I can't hear what you're say - ing. When I was a child, I had a fe -
I caught a fleet -

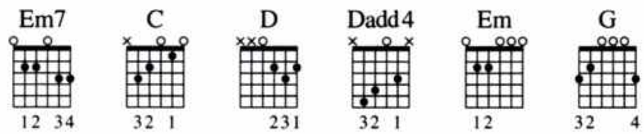


*Optional: w/ fingers
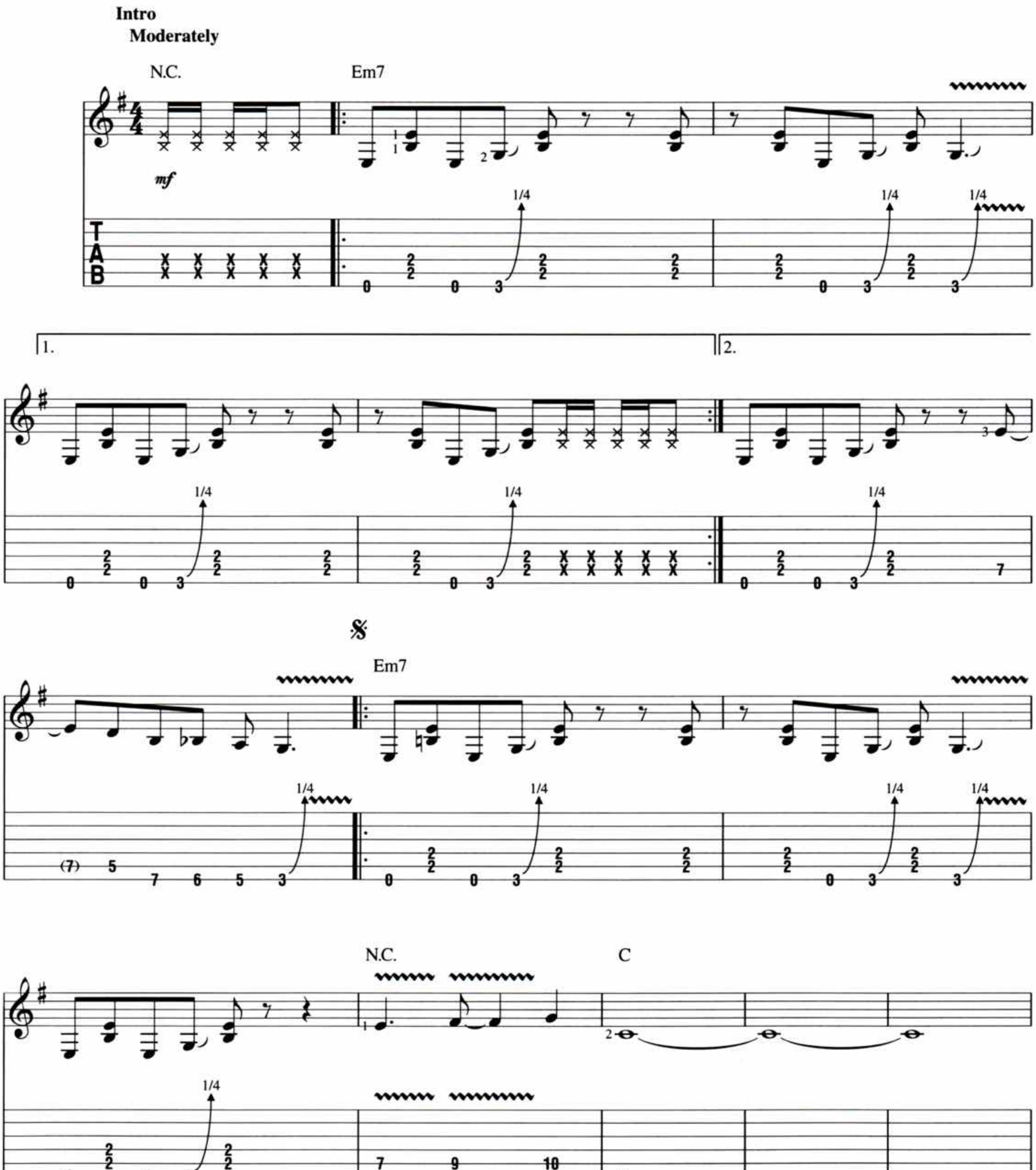

D
A
w/ bar
1/2
C
G
w/ bar
1 1/2
C
G
w/ bar
1/2
Chorus
D.S. al Coda
A
G/B
C
G
D
I _______ have be - come com - f'ta - 'bly numb.
Coda
Outro-Guitar Solo
Repeat and fade
Bm
A
G
Em
Bm
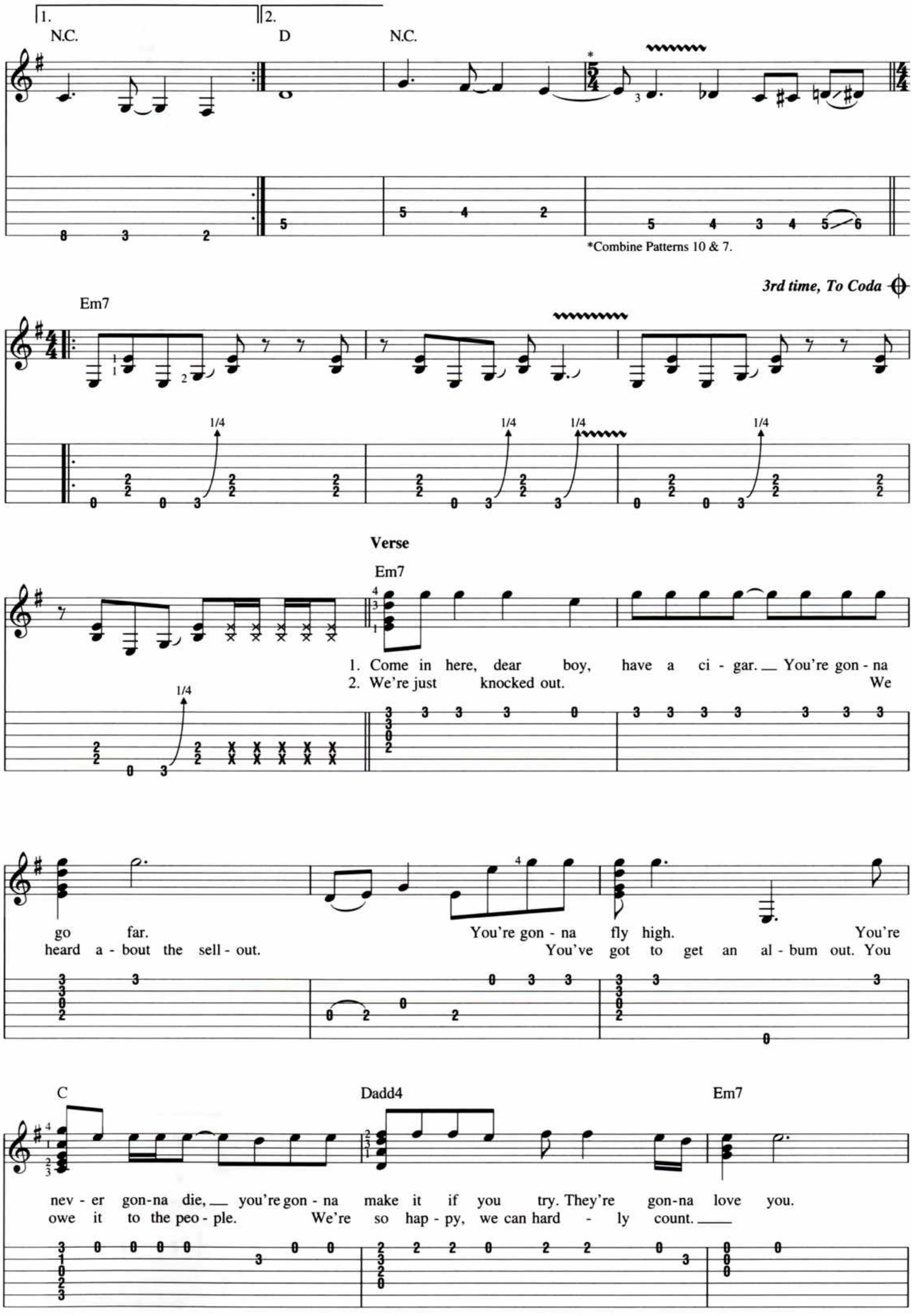
Have a Cigar
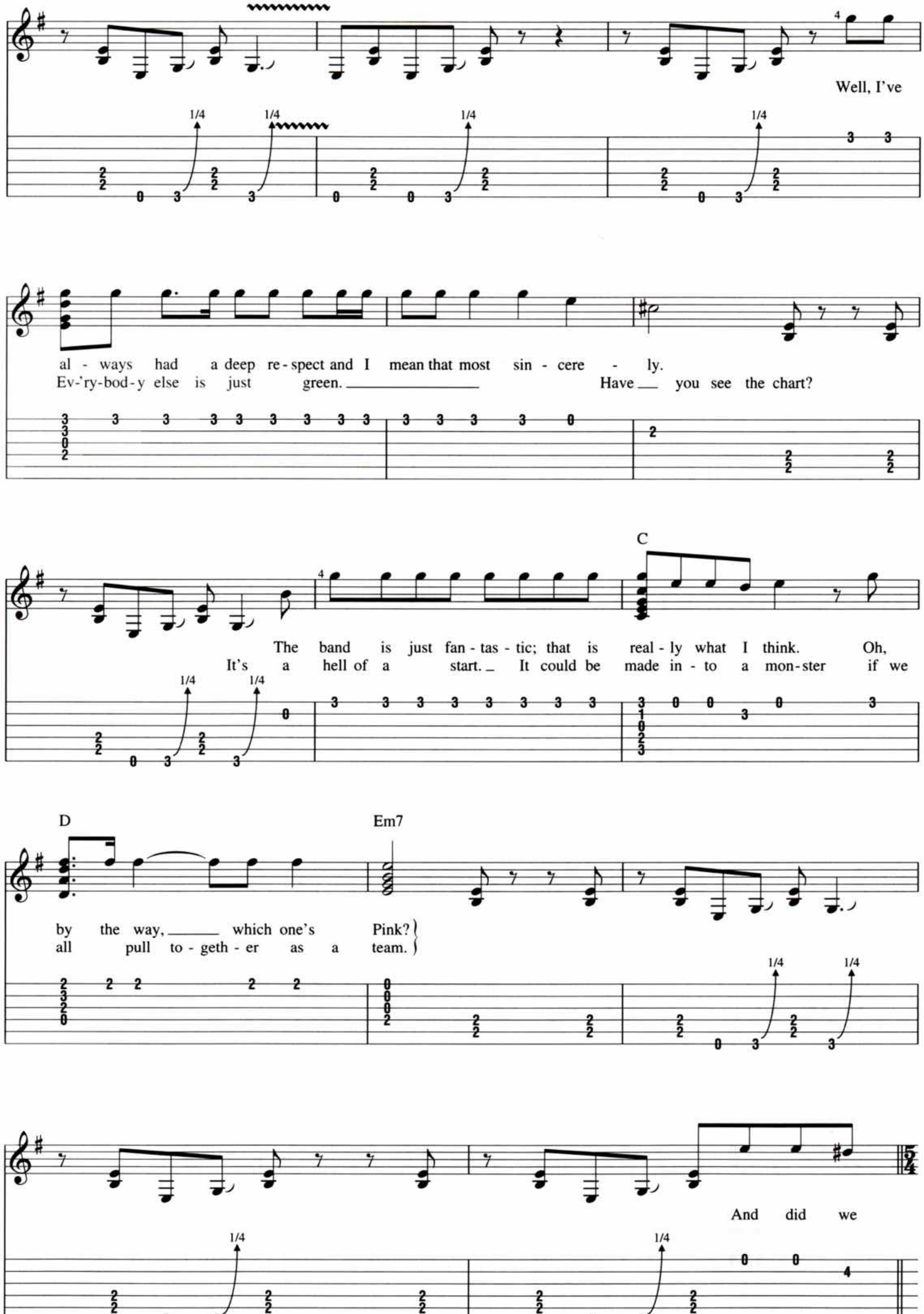
Words and Music by Roger Waters
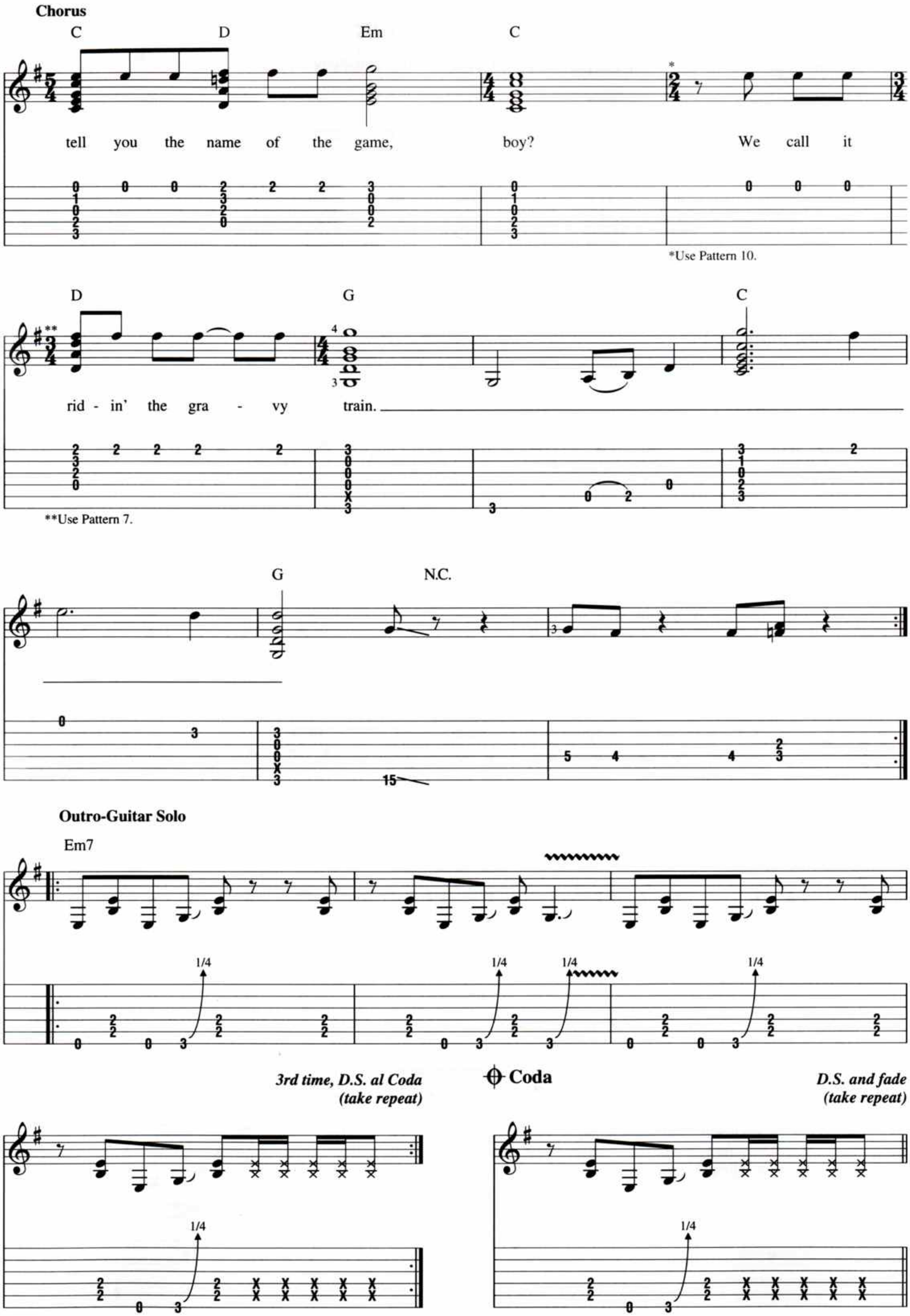


Strum Pattern: 3
Pick Pattern: 3



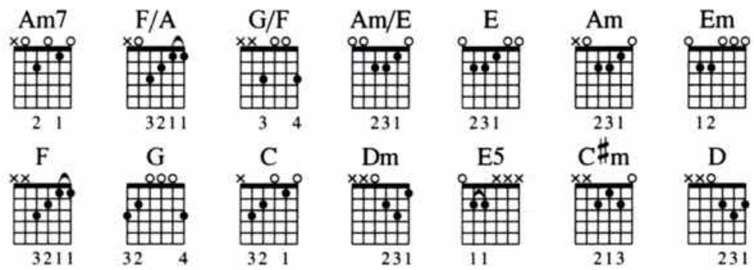

1.
2.
N.C.
D
N.C.
*Combine Patterns 10 & 7.
3rd time, To Coda
Em7
Verse
Em7
1. Come in here, dear boy, have a ci - gar. You're gon - na
2. We're just knocked out. We
go far. You're gon - na fly high. You're
heard a - bout the sell - out. You've got to get an al - bum out. You
C
Dadd4
Em7
nev - er gon - na die, you're gon - na make it if you try. They're gon - na love you.
owe it to the peo - ple. We're so hap - py, we can hard - ly count.


Well, I've
al - ways had a deep re - spect and I mean that most sin - cere - ly.
Ev-'ry-bod-y else is just green. Have you see the chart?
The band is just fan - tas - tic; that is real - ly what I think. Oh,
It's a hell of a start. It could be made in - to a mon- ster if we
C
D
Em7
by the way, which one's Pink?
all pull to - geth - er as a team.
And did we


Chorus
C D Em C
tell you the name of the game, boy? We call it
*Use Pattern 10.
D G C
rid - in' the gra - vy train.
**Use Pattern 7.
G N.C.
Outro-Guitar Solo
Em7
1/4
3rd time, D.S. al Coda
(take repeat)
Coda
D.S. and fade
(take repeat)

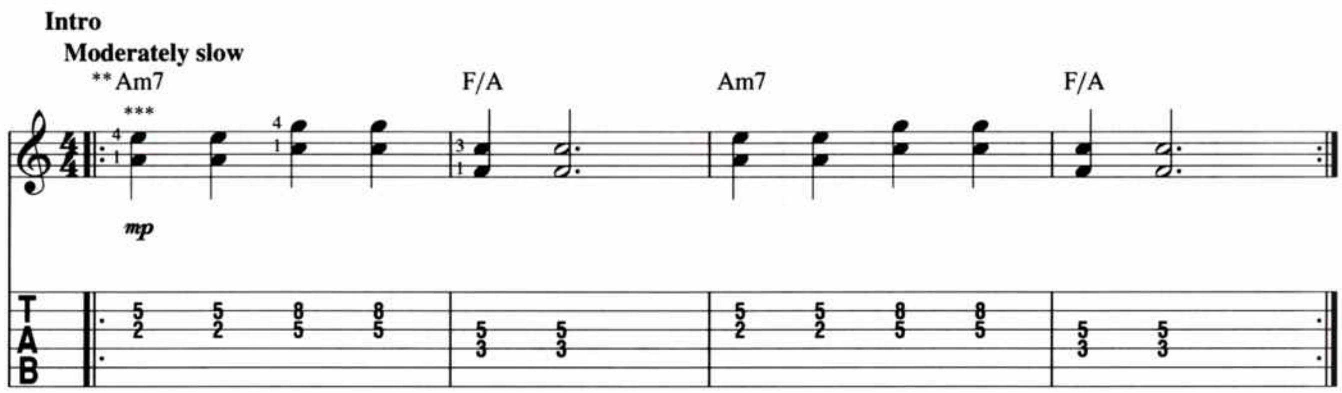
High Hopes

Words and Music by David Gilmour and Polly Samson

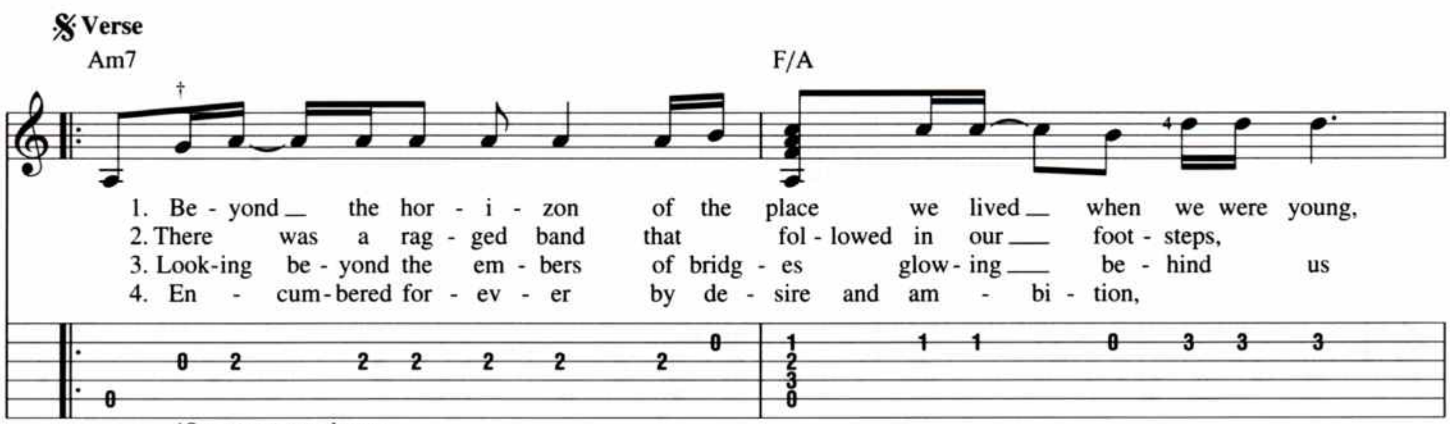


*Capo III

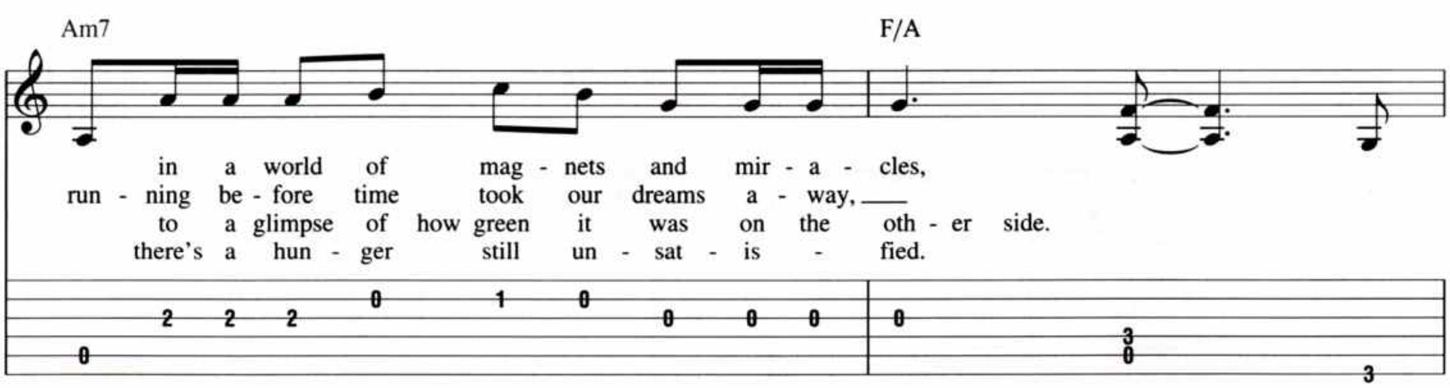
Strum Pattern: 3
Pick Pattern: 3
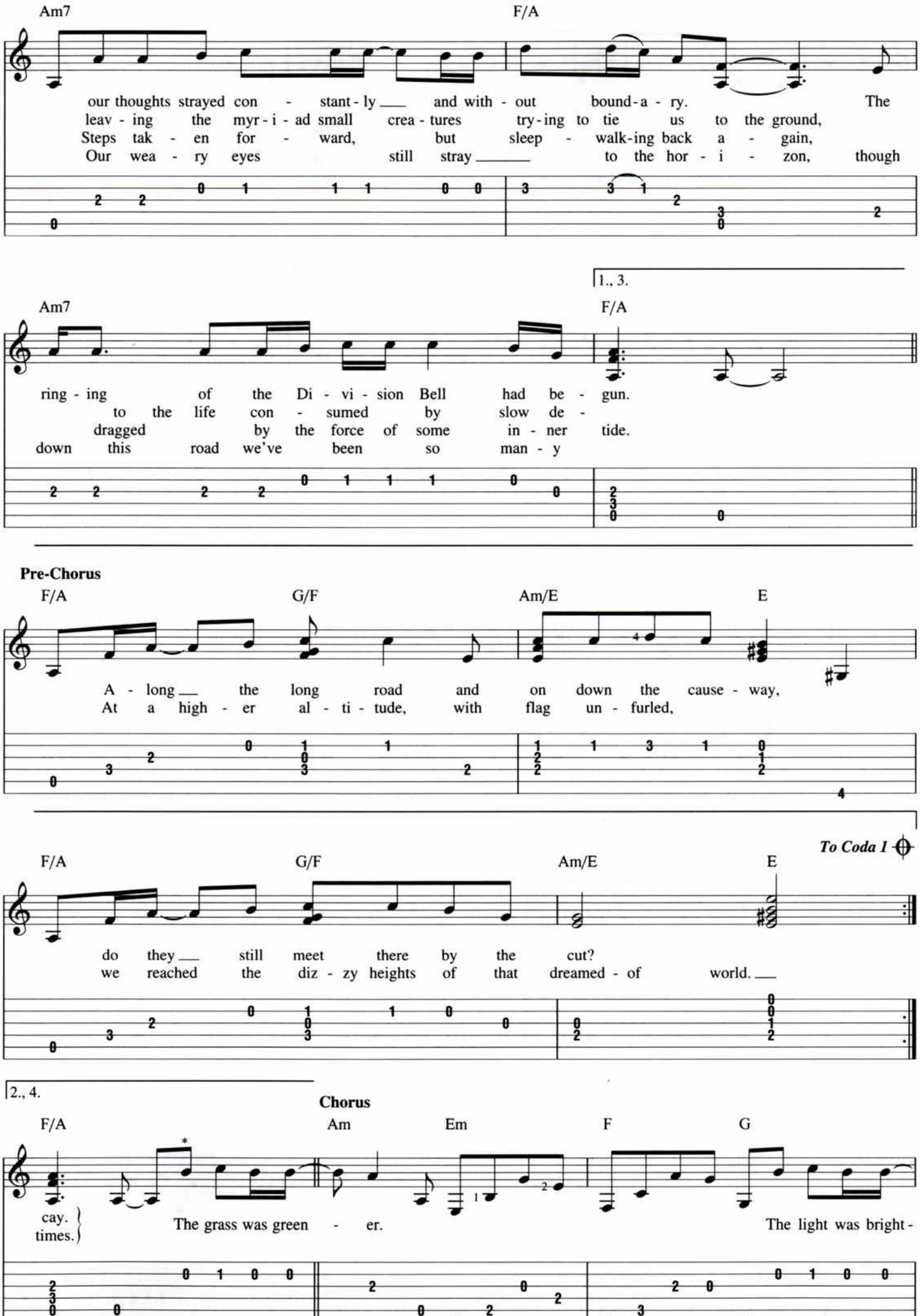


*Optional: To match recording, place capo at 3rd fret.
**Chord symbols reflect implied harmony.
***Piano arr. for gtr., next 4 meas.
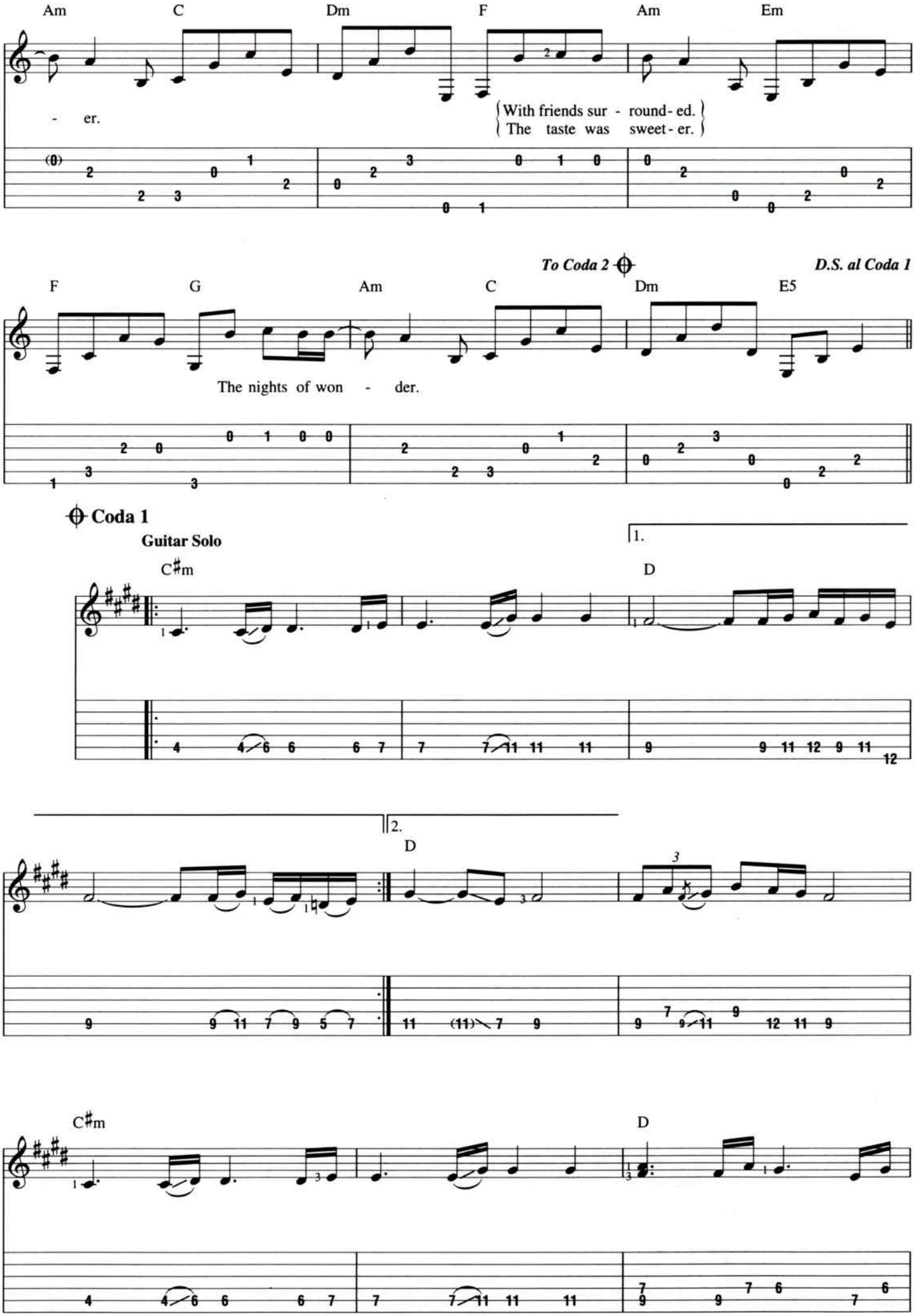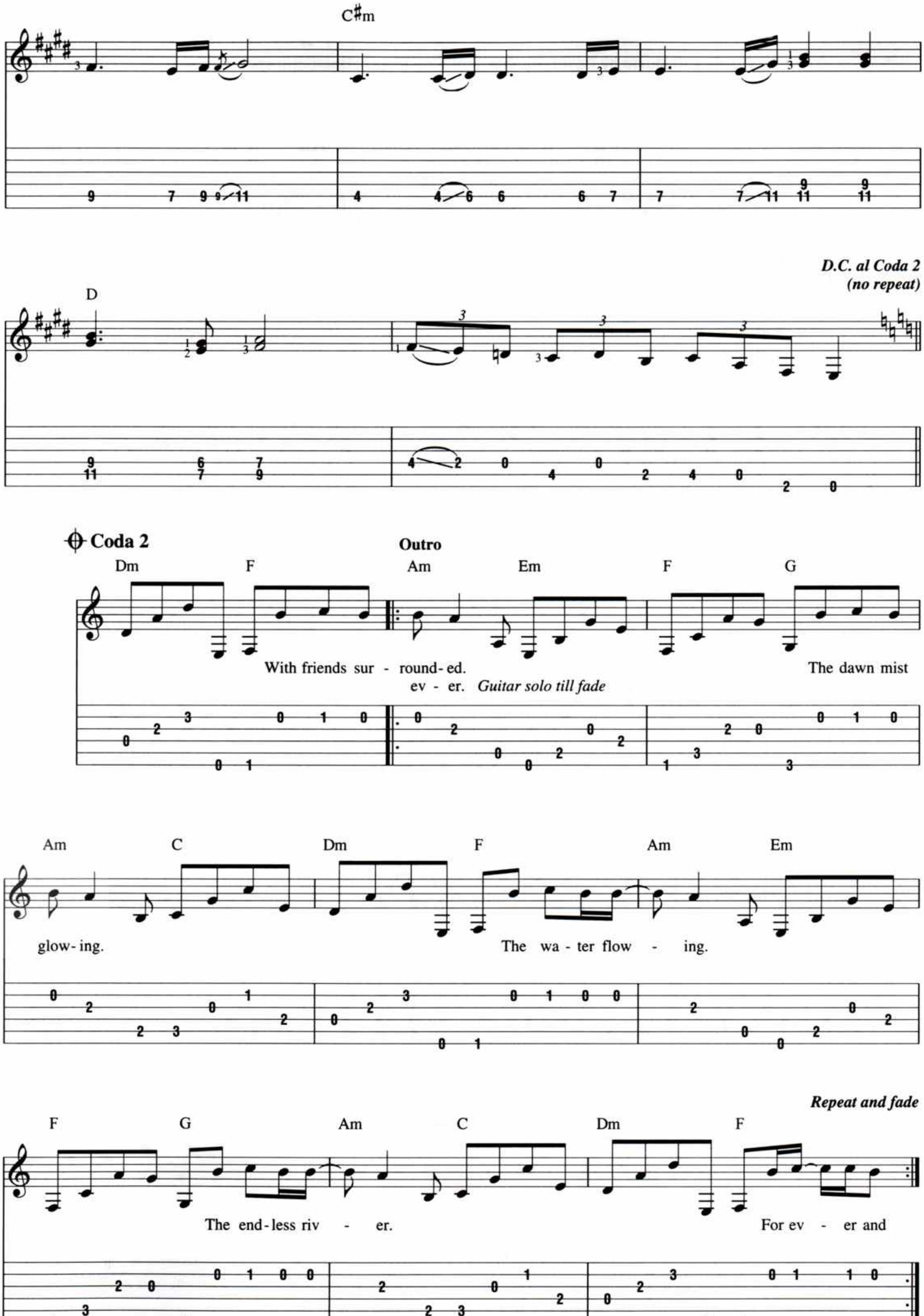


†Sung one octave lower.





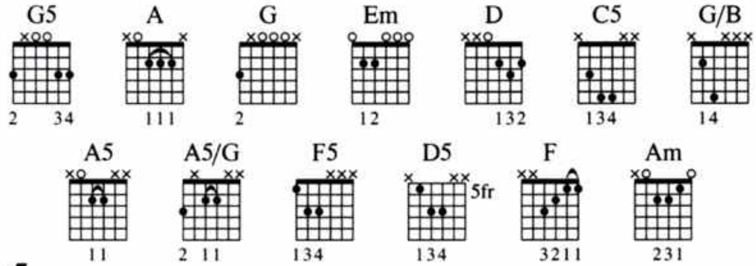
*Sung as written.


Am C Dm F Am Em
- er.
With friends sur - round- ed.
The taste was sweet- er.
To Coda 2
D.S. al Coda 1
F G Am C Dm E5
The nights of won - der.
Coda 1
Guitar Solo
C♯m
1.
D
2.
D
C♯m
D
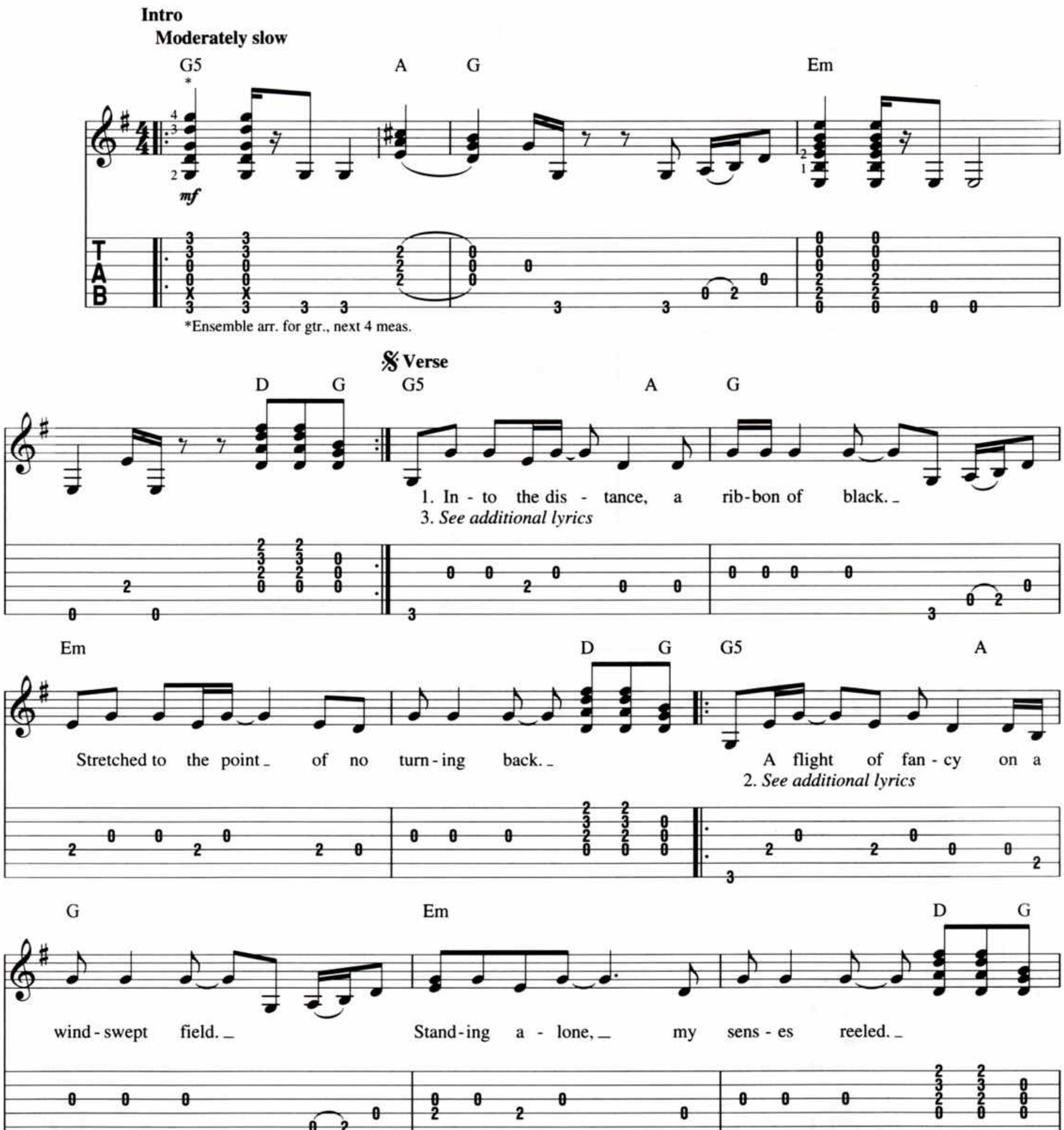

C♯m
D
D.C. al Coda 2
(no repeat)
Coda 2
Outro
Dm F Am Em F G
With friends sur - round- ed.
ev - er. Guitar solo till fade
The dawn mist
Am C Dm F Am Em
glow- ing.
The wa - ter flow - ing.
Repeat and fade
F G Am C Dm F
The end- less riv - er.
For ev - er and

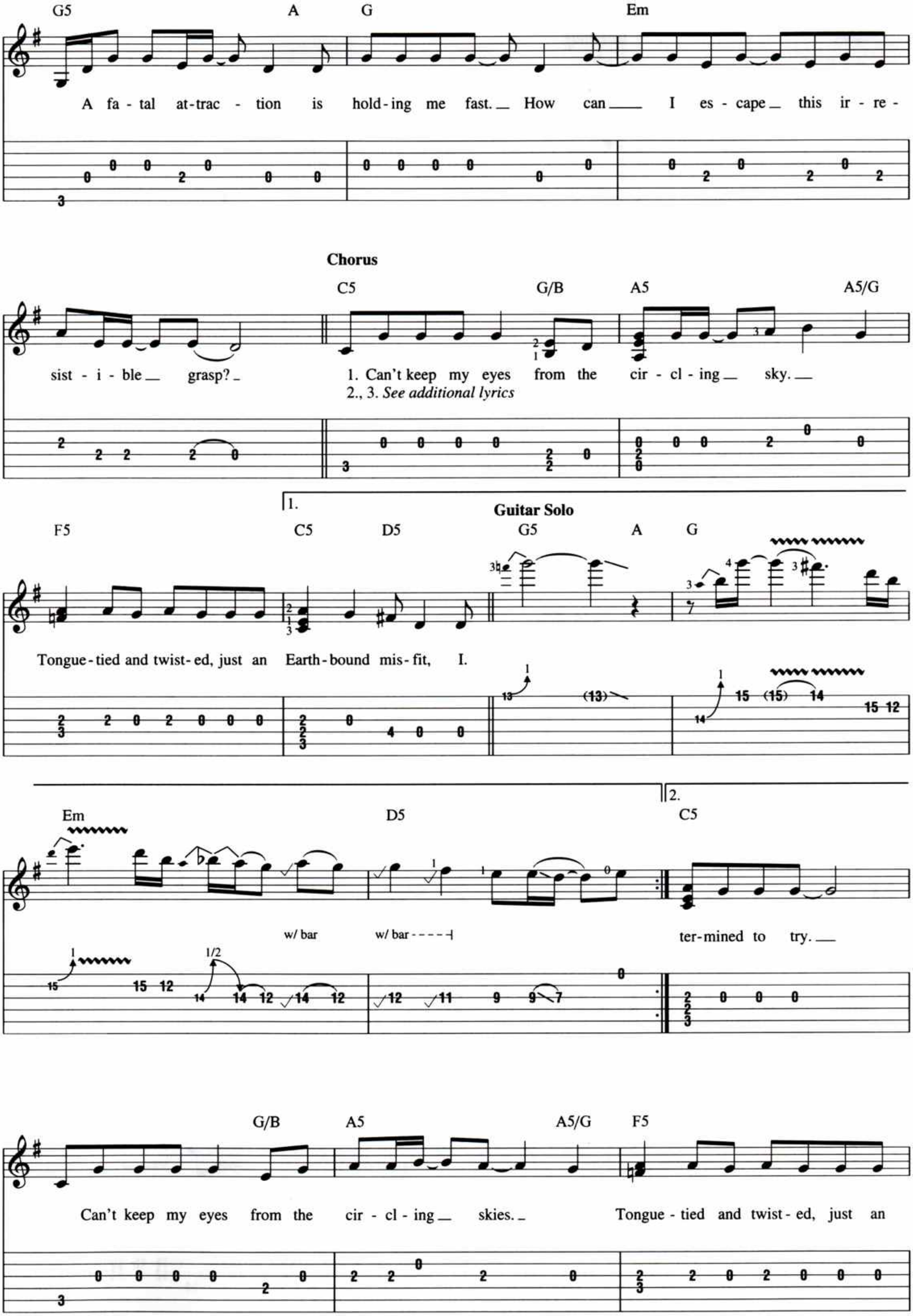
Learning to Fly
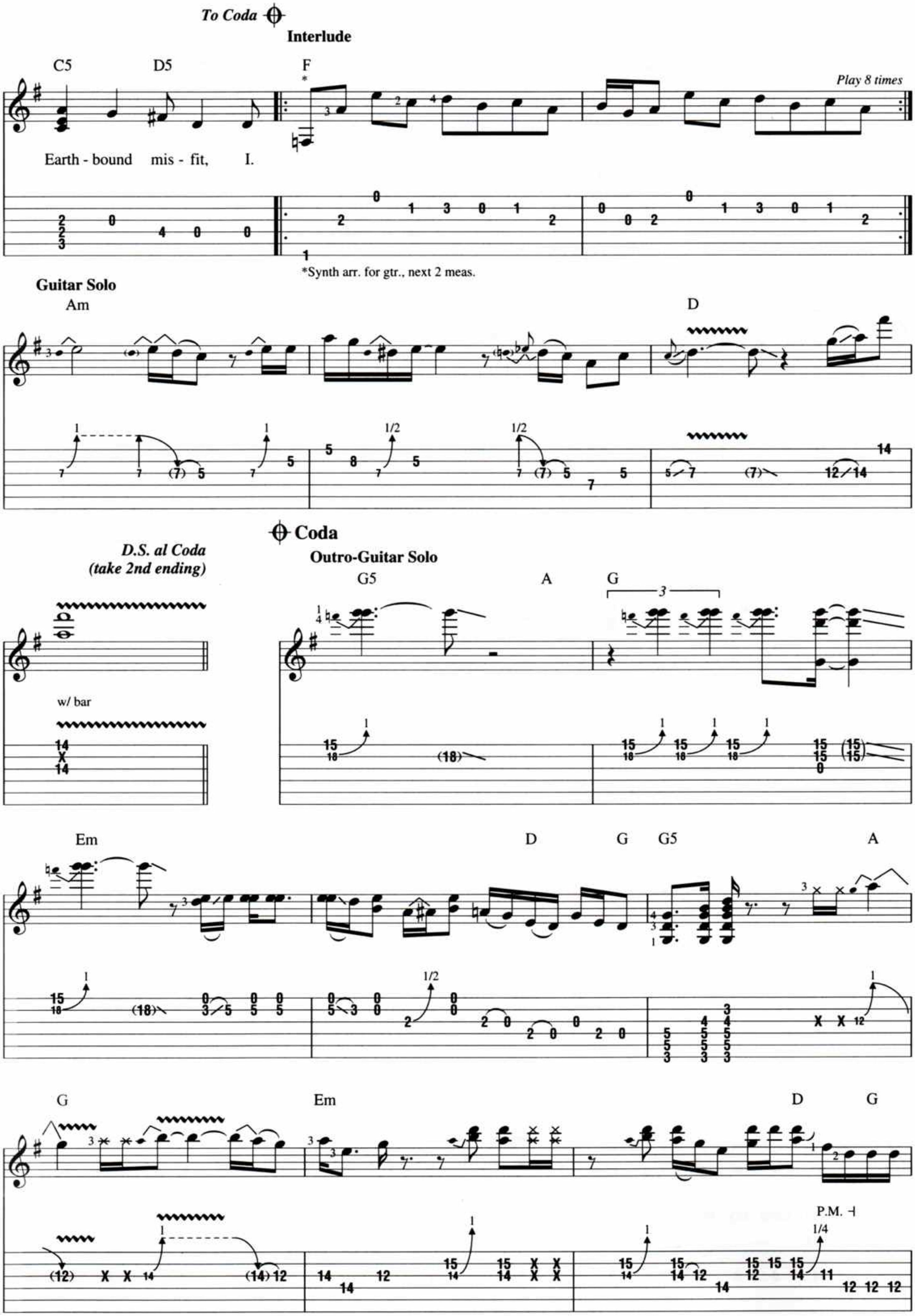
Words and Music by David Gilmour, Anthony Moore, Bob Ezrin and Jon Carin
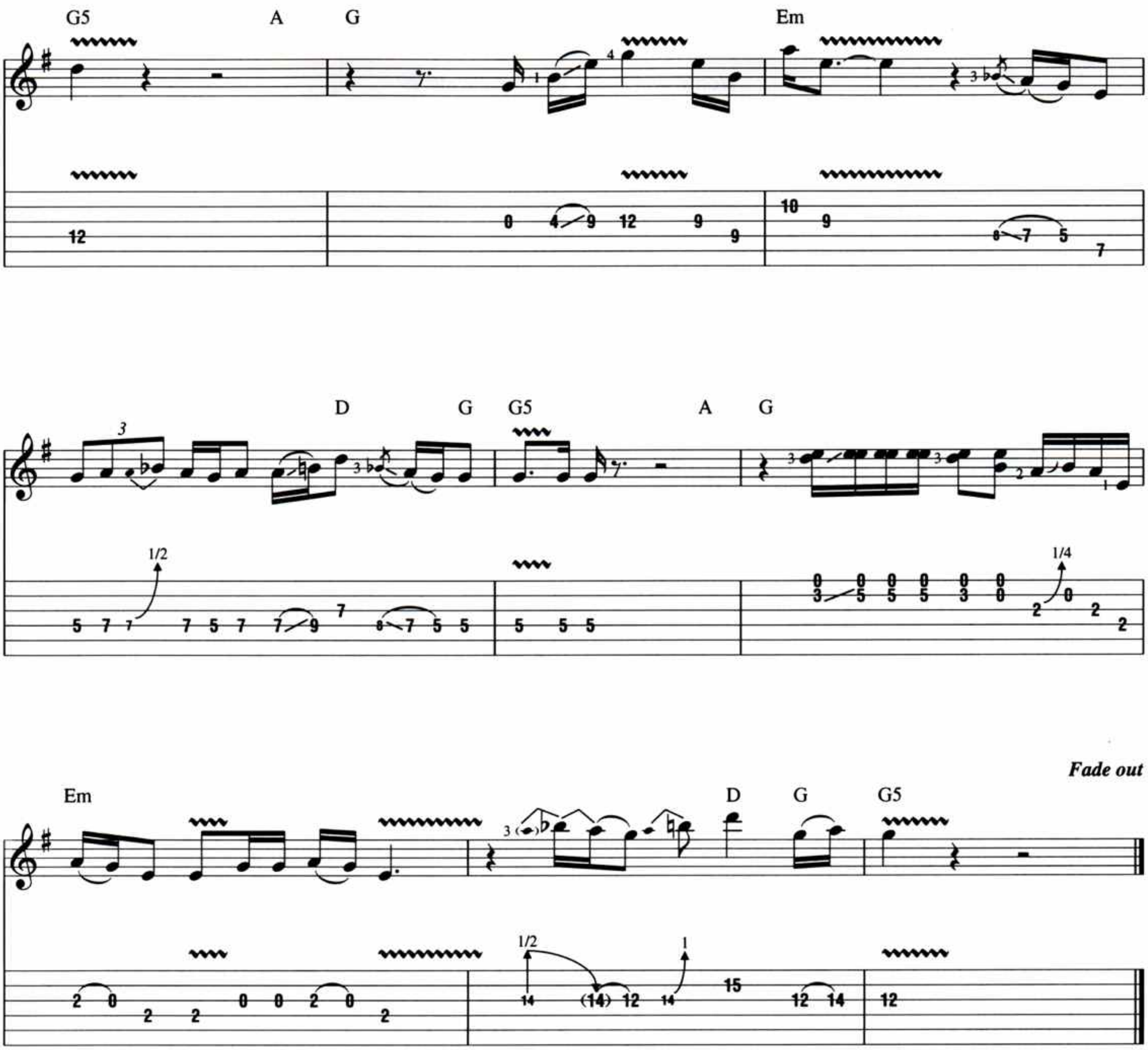


Strum Pattern: 5
Pick Pattern: 1




G5 A G Em
A fa-tal at-trac-tion is hold-ing me fast. How can I es-cape this ir-re-
Chorus
C5 G/B A5 A5/G
sist-i-ble grasp?
1. Can't keep my eyes from the cir-cl-ing sky.
2., 3. See additional lyrics
1.
Guitar Solo
F5 C5 D5 G5 A G
Tongue-tied and twist-ed, just an Earth-bound mis-fit, I.
Em D5
2.
C5
w/ bar
w/ bar
ter-mined to try.
G/B A5 A5/G F5
Can't keep my eyes from the cir-cl-ing skies.
Tongue-tied and twist-ed, just an


To Coda
Interlude
C5 D5 F
Play 8 times
Earth - bound mis - fit, I.
*Synth arr. for gtr., next 2 meas.
Guitar Solo
Am
D
D.S. al Coda
(take 2nd ending)
w/ bar
Coda
Outro-Guitar Solo
G5 A G
Em D G G5 A
G Em D G
P.M.



Additional Lyrics

2. Ice is forming on the tips of my wings.
   Unheeded warnings, I thought I thought of ev'rything.
   No navigator to find my way home.
   Unladened, empty and turned to stone.

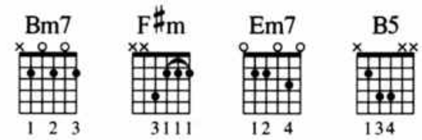
Chorus 2 A soul in tension that's learning to fly.
Condition grounded but determined to try.
Can't keep my eyes from the circling skies.
Tongue-tied and twisted, just an Earth-bound misfit, I.

3. Above the planet on a wing and a prayer.
   My grubby halo, a vapor trail in the empty air.
   Across the clouds, I see my shadow fly
   Out of the corner of my watering eye.
   I dream unthreatened by the morning light.
   Could blow this soul right through the roof of the night.

Chorus 3 There's no sensation to compare with this.
Suspend animation, a state of bliss.
Can't keep my mind from the circling skies.
Tongue-tied and twisted, just an Earth-bound misfit, I.

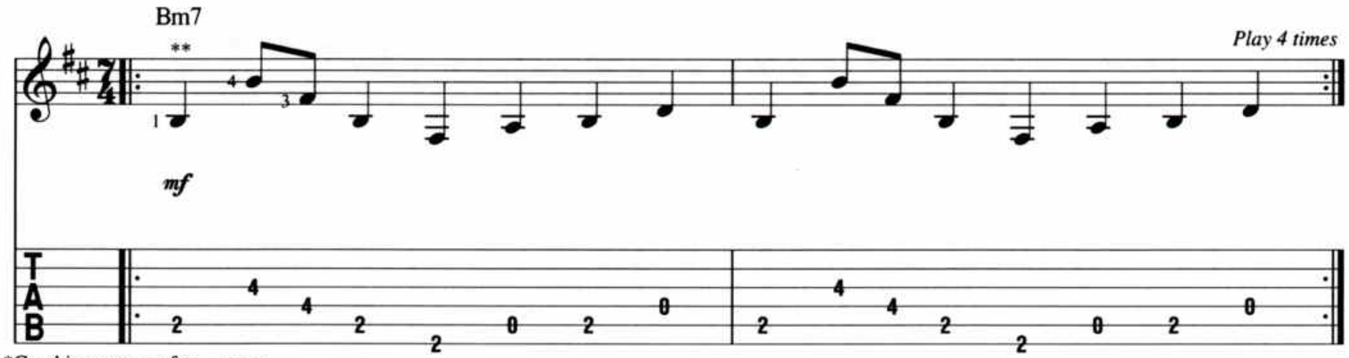
Money

Words and Music by Roger Waters
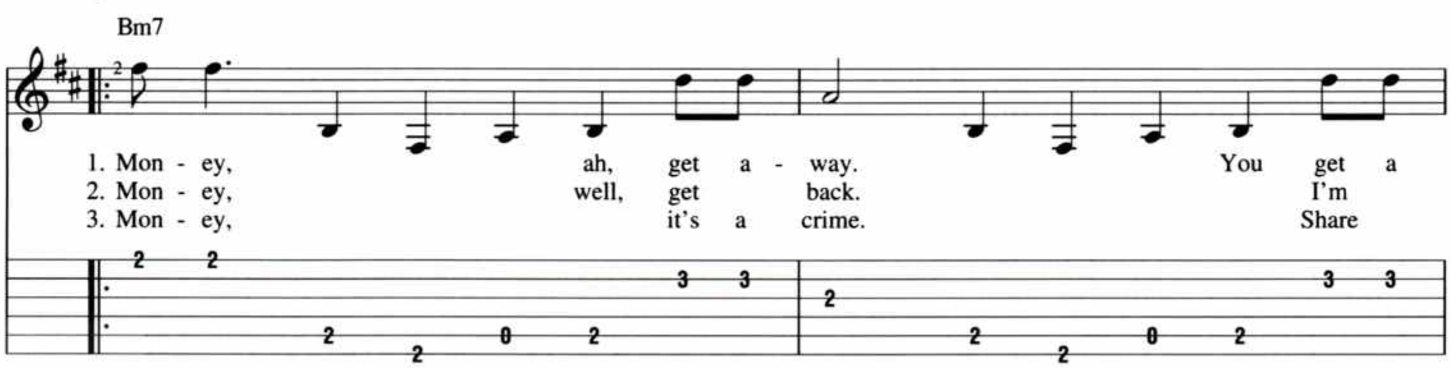


*Strum Pattern: 4 & 8
*Pick Pattern: 3 & 8

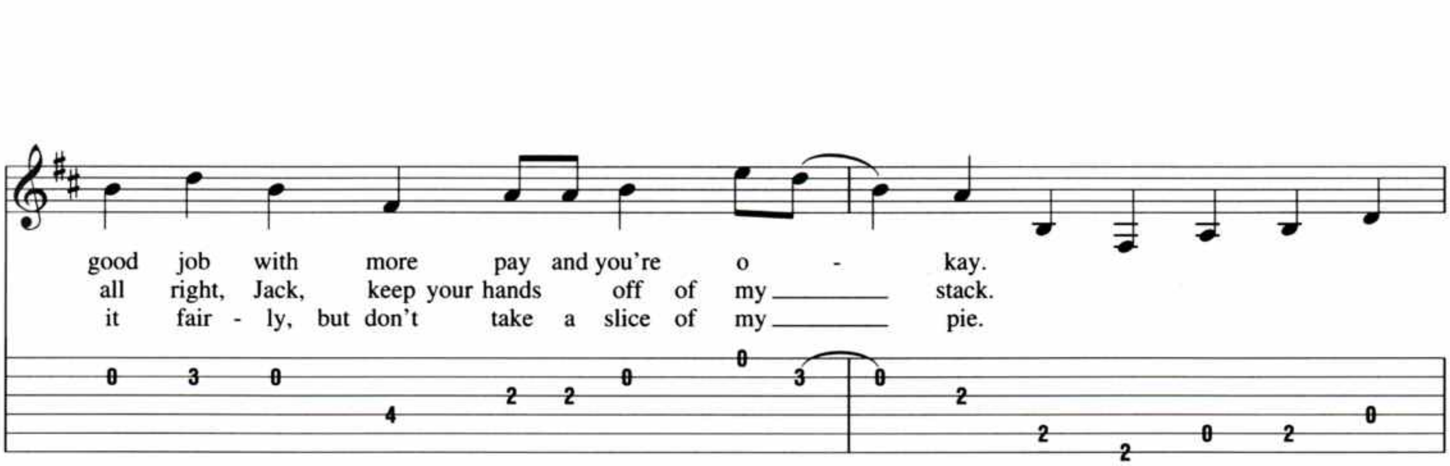
Intro
Moderately
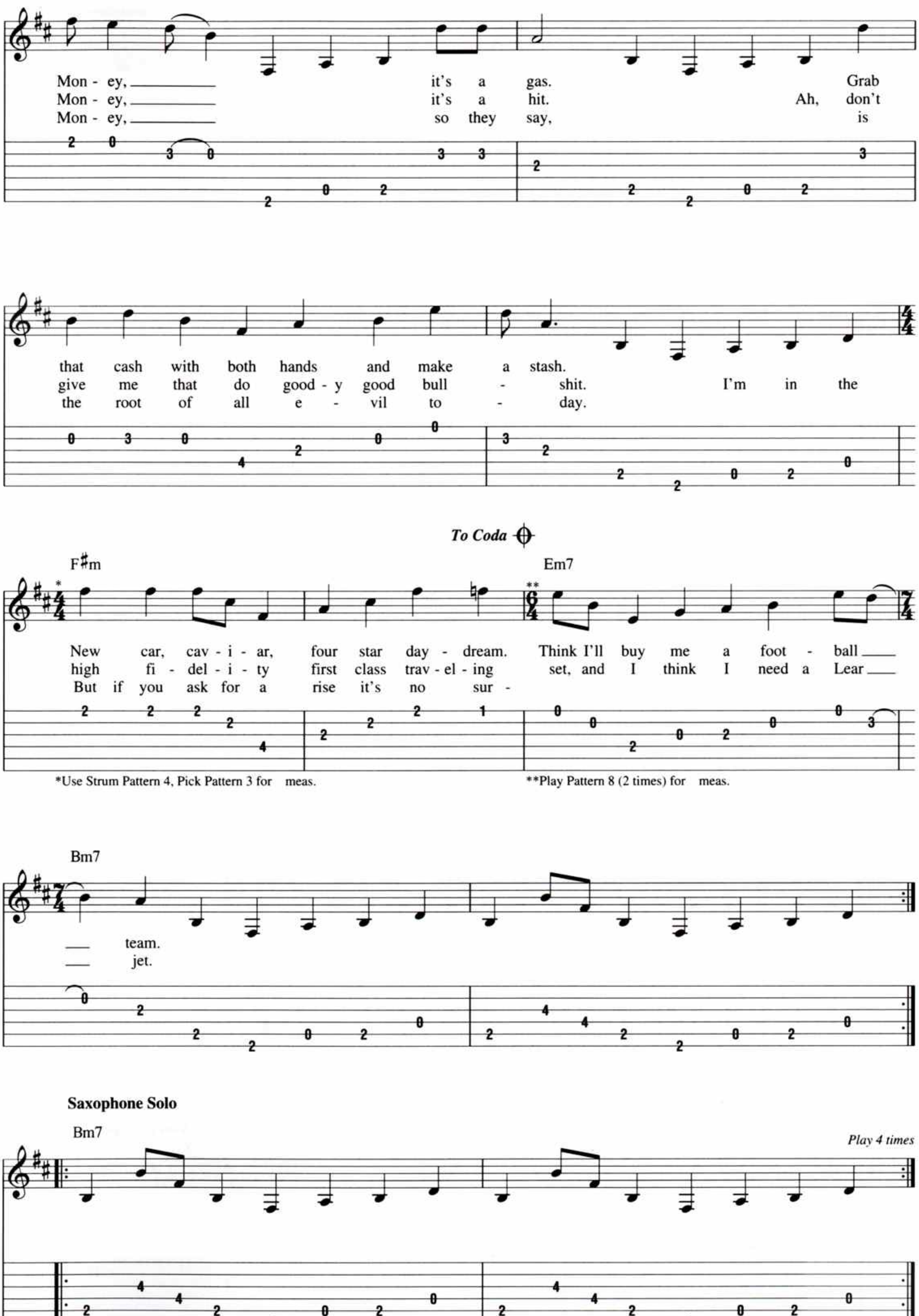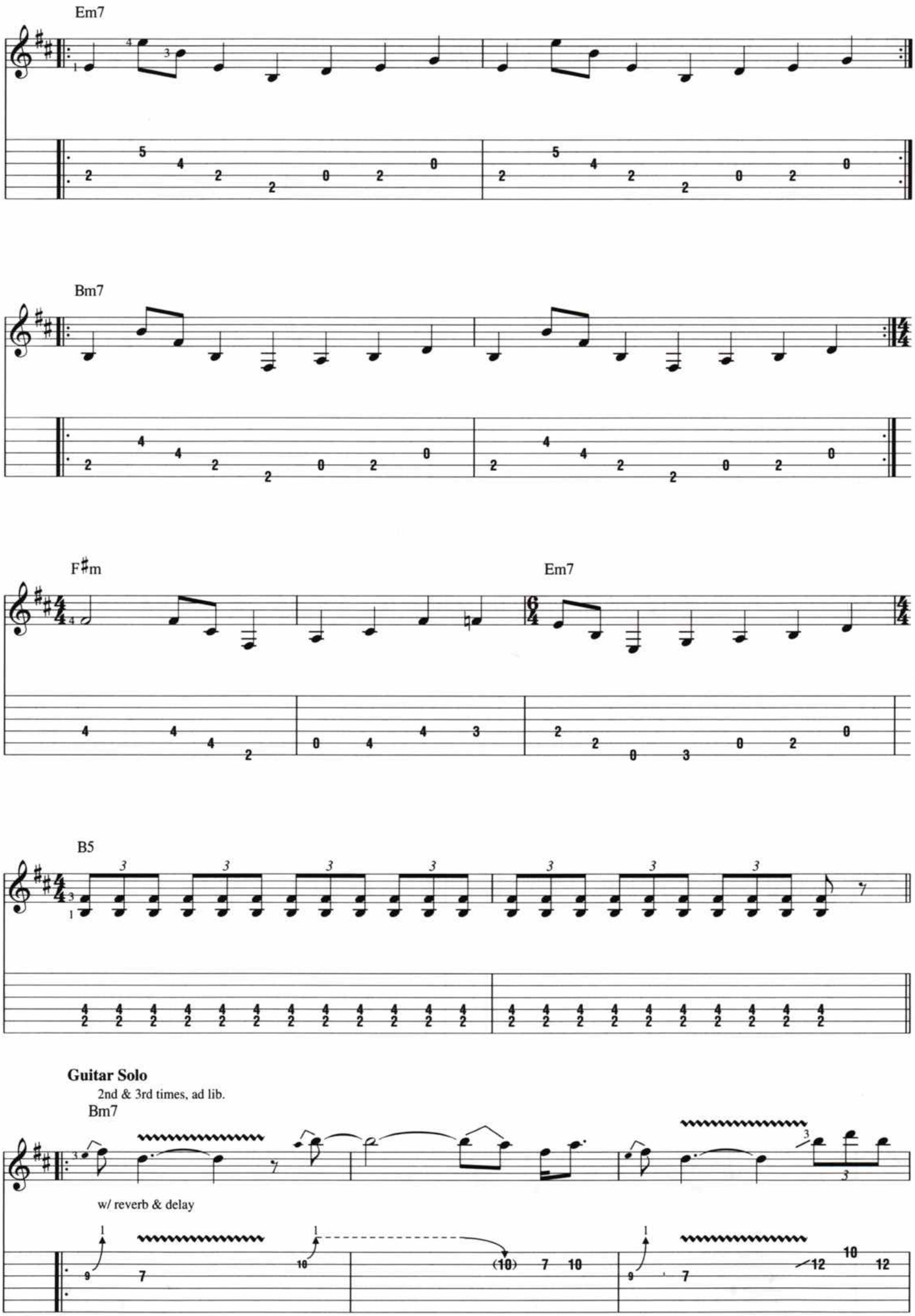


*Combine patterns for meas.
**Bass arr. for gtr., next 2 meas.
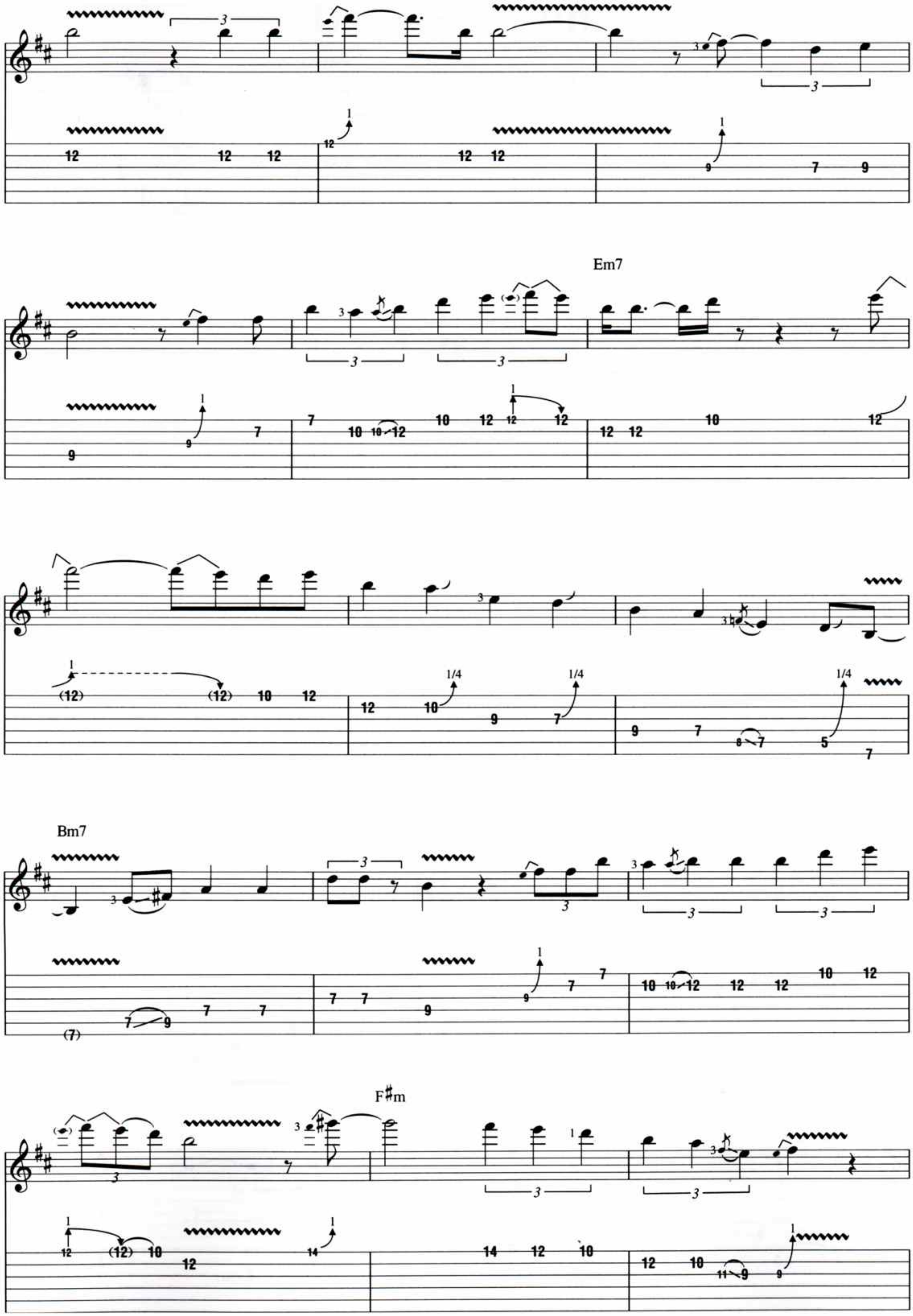
𝄋 Verse
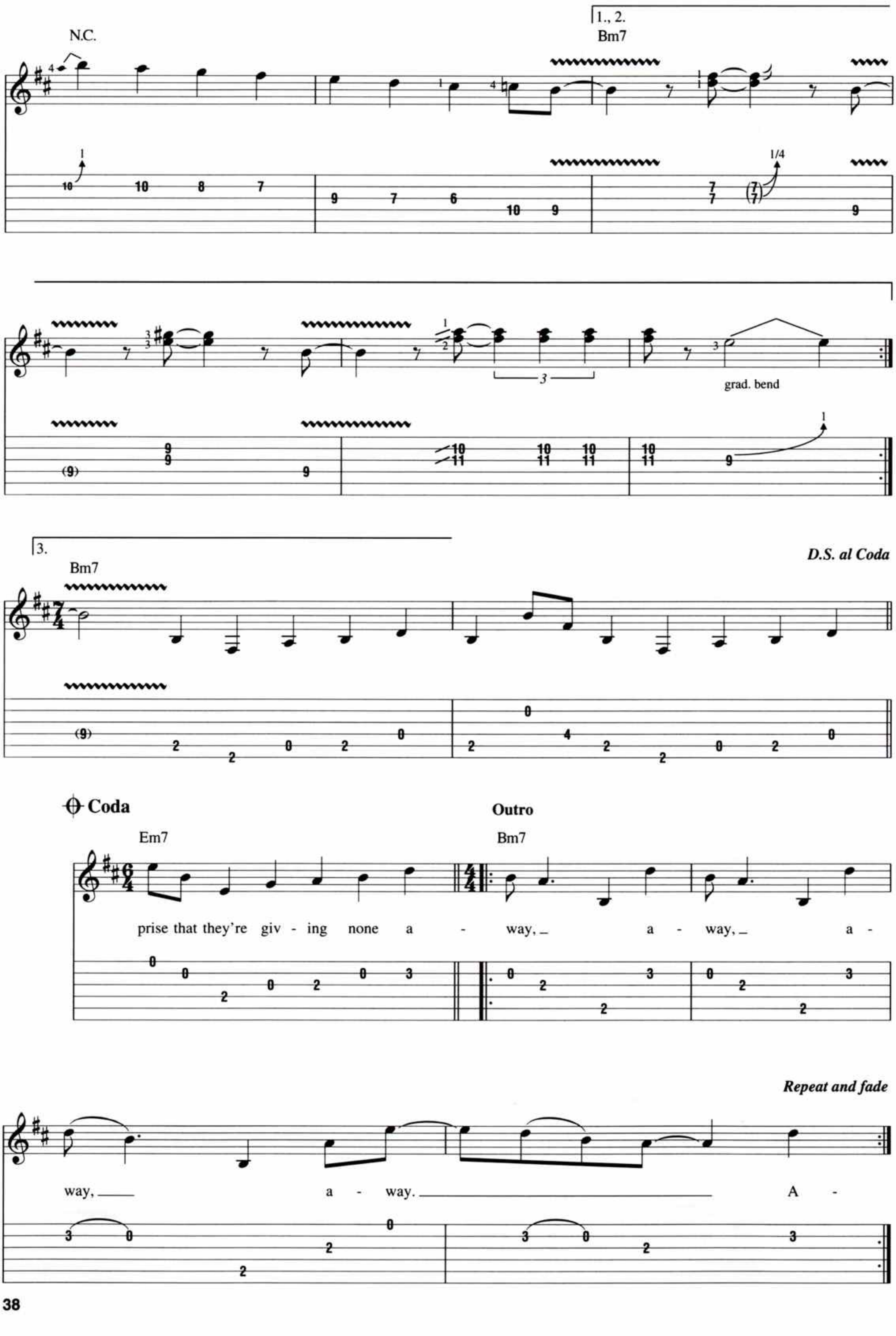





Mon - ey, it's a gas. Grab
Mon - ey, it's a hit. Ah, don't
Mon - ey, so they say, is
that cash with both hands and make a stash.
give me that do good - y good bull - shit. I'm in the
the root of all e - vil to - day.
To Coda
F#m
Em7
New car, cav - i - ar, four star day - dream. Think I'll buy me a foot - ball
high fi - del - i - ty first class trav - el - ing set, and I think I need a Lear
But if you ask for a rise it's no sur -
*Use Strum Pattern 4, Pick Pattern 3 for meas.
**Play Pattern 8 (2 times) for meas.
Bm7
team.
jet.
Saxophone Solo
Bm7
Play 4 times
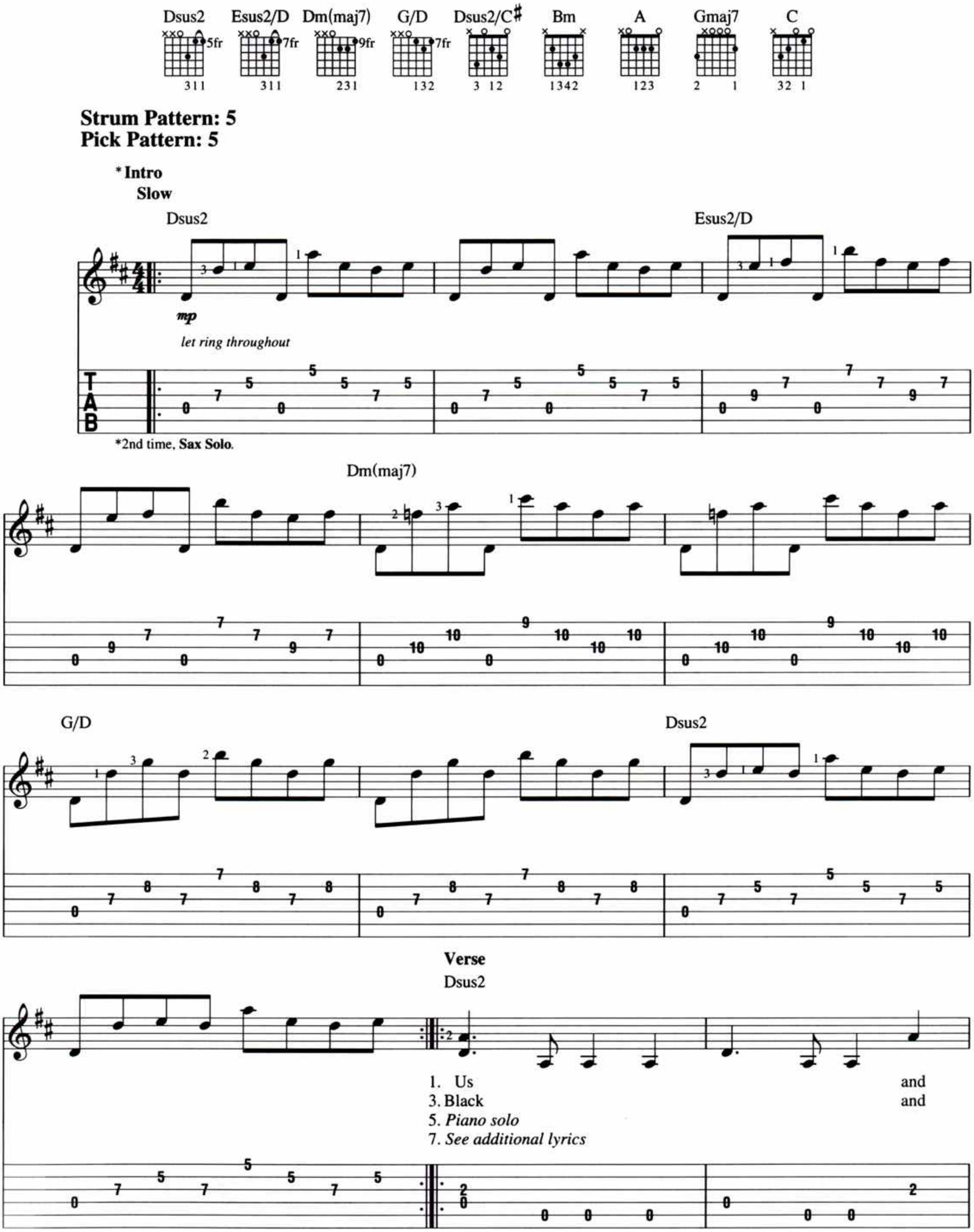

Em7
Bm7
F♯m
Em7
B5
Guitar Solo
2nd & 3rd times, ad lib.
Bm7
w/ reverb & delay
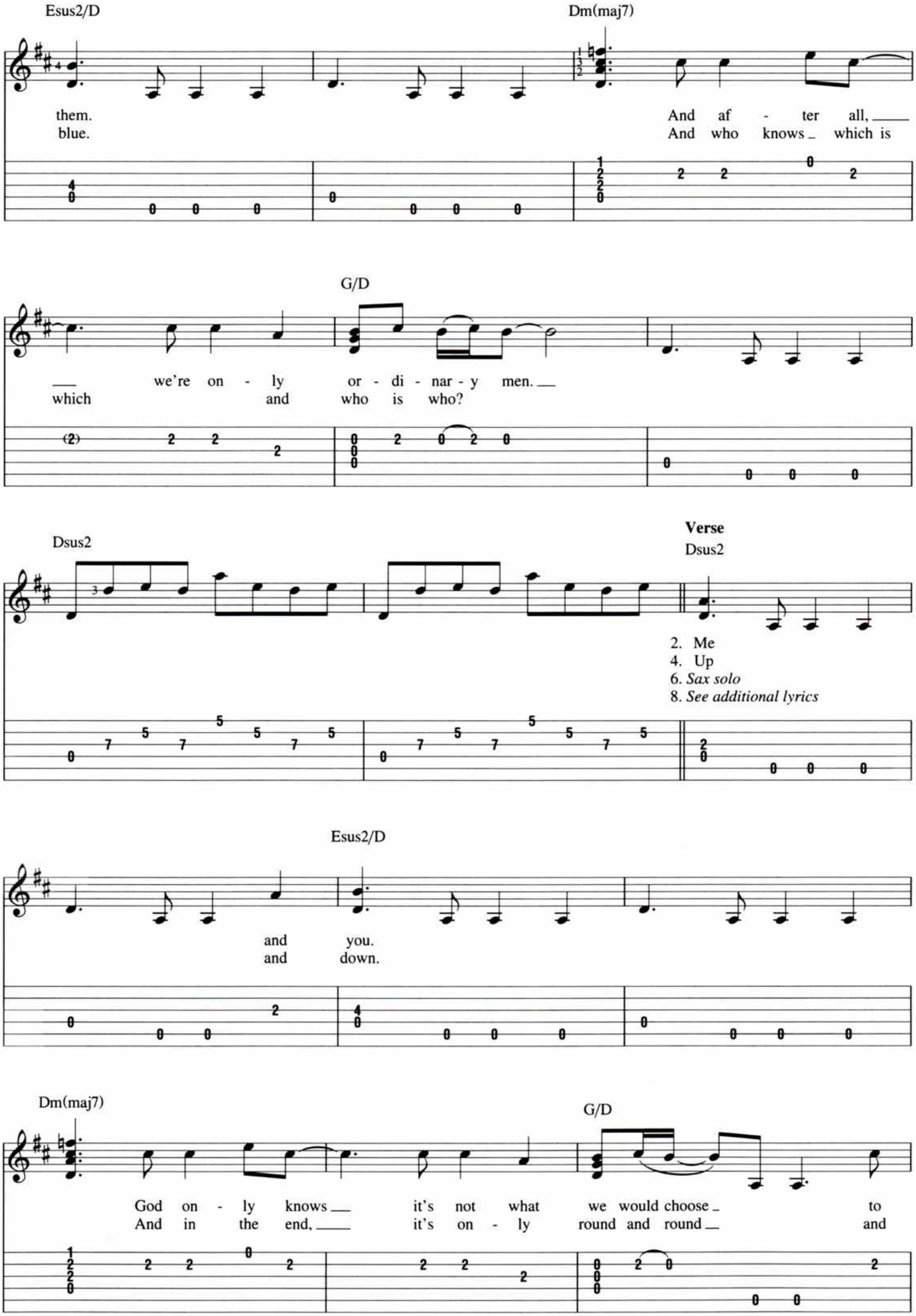

Em7
Bm7
F♯m
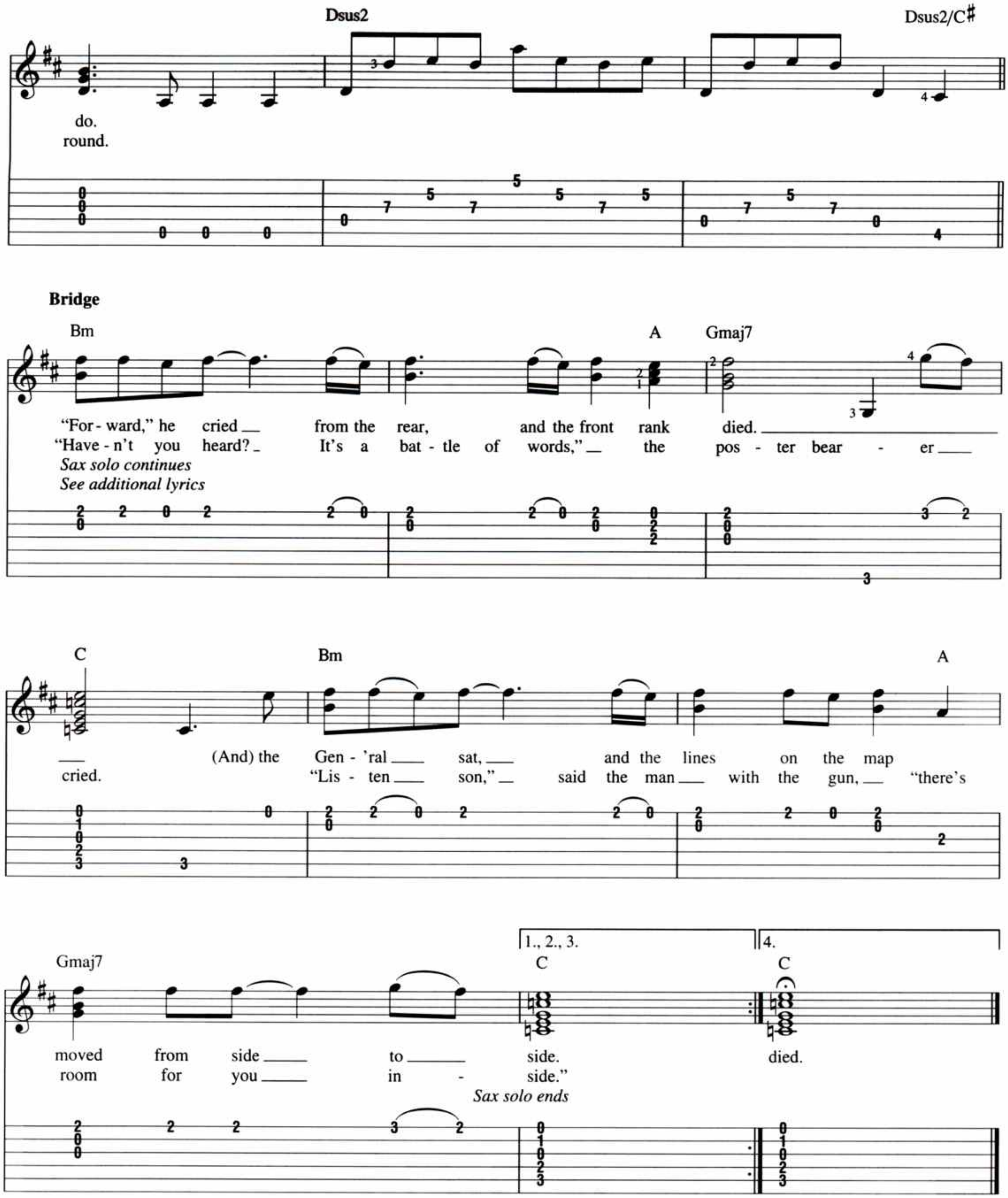

N.C.
1., 2.
Bm7
1/4
grad. bend
3.
Bm7
D.S. al Coda
Coda
Outro
Em7
Bm7
prise that they're giv - ing none a - way, _ a - way, _ a -
Repeat and fade
way, _ a - way. _ A -

Us and Them

Words by Roger Waters
Music by Roger Waters and Rick Wright




Esus2/D
Dm(maj7)
them.
blue.
And af - ter all,
And who knows which is
G/D
we're on - ly or - di - nar - y men.
which and who is who?
Dsus2
Verse
Dsus2
2. Me
4. Up
6. Sax solo
8. See additional lyrics
Esus2/D
and you.
and down.
Dm(maj7)
G/D
God on - ly knows it's not what we would choose to
And in the end, it's on - ly round and round and



Additional Lyrics

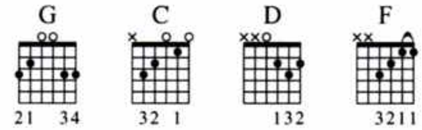
7. Down and out.
   It can't be helped,
   But there's a lot of it about.

8. With, without.
   And who'll deny
   It's what the fighting's all about.

Bridge Out of the way, it's a busy day.
I've got things on my mind.
For want of the price of tea and a slice,
The old man died.

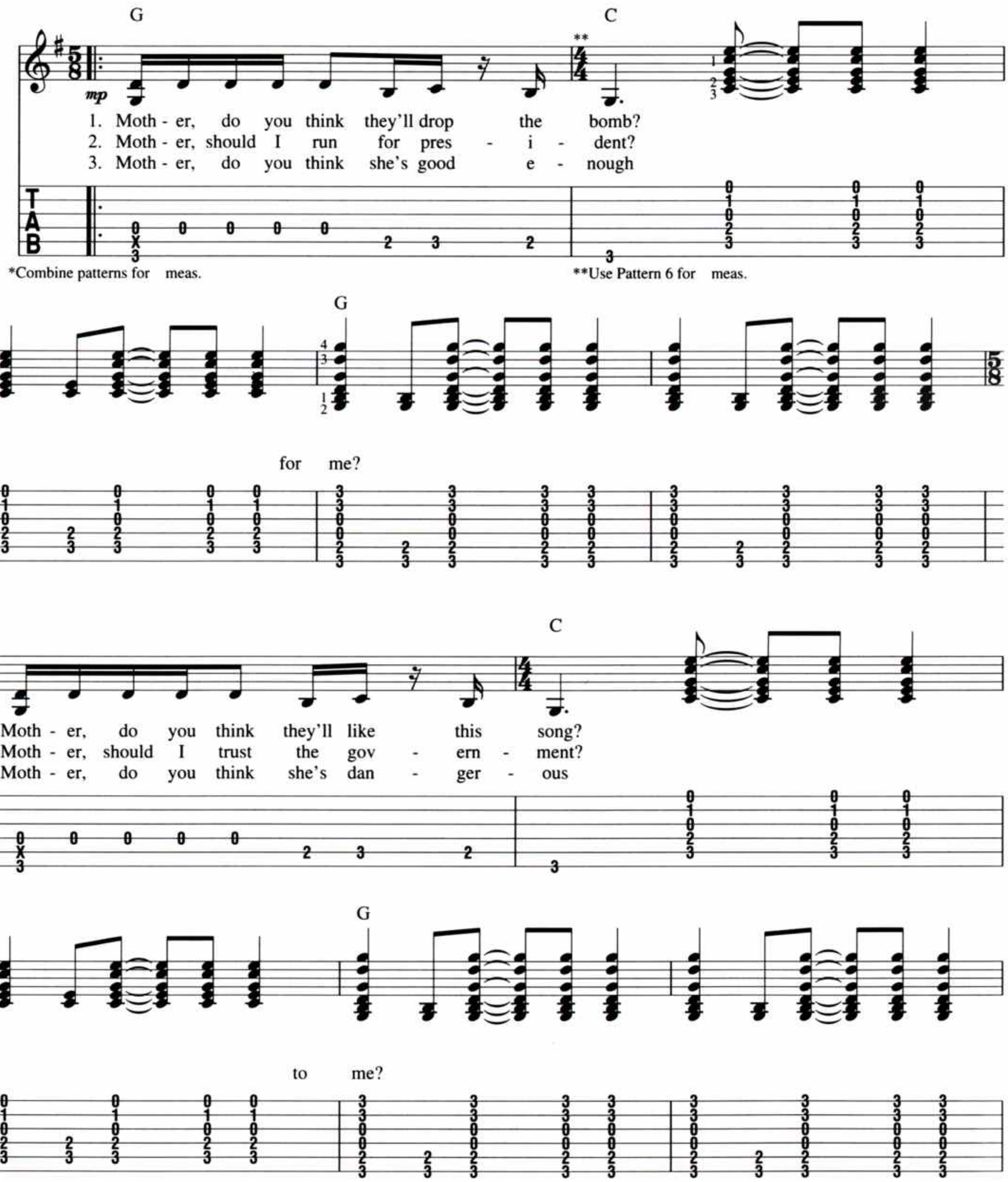
Mother
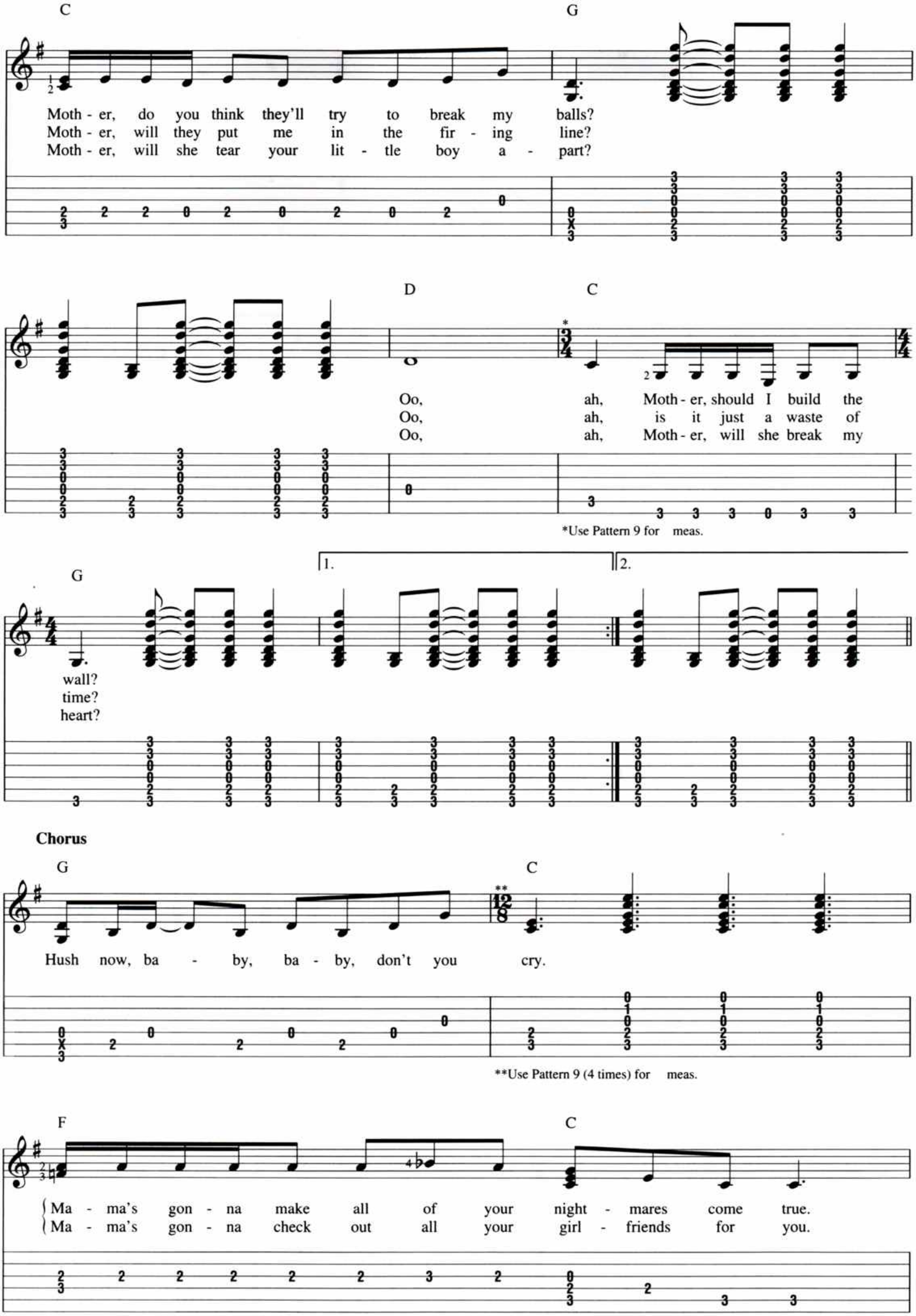
Words and Music by Roger Waters

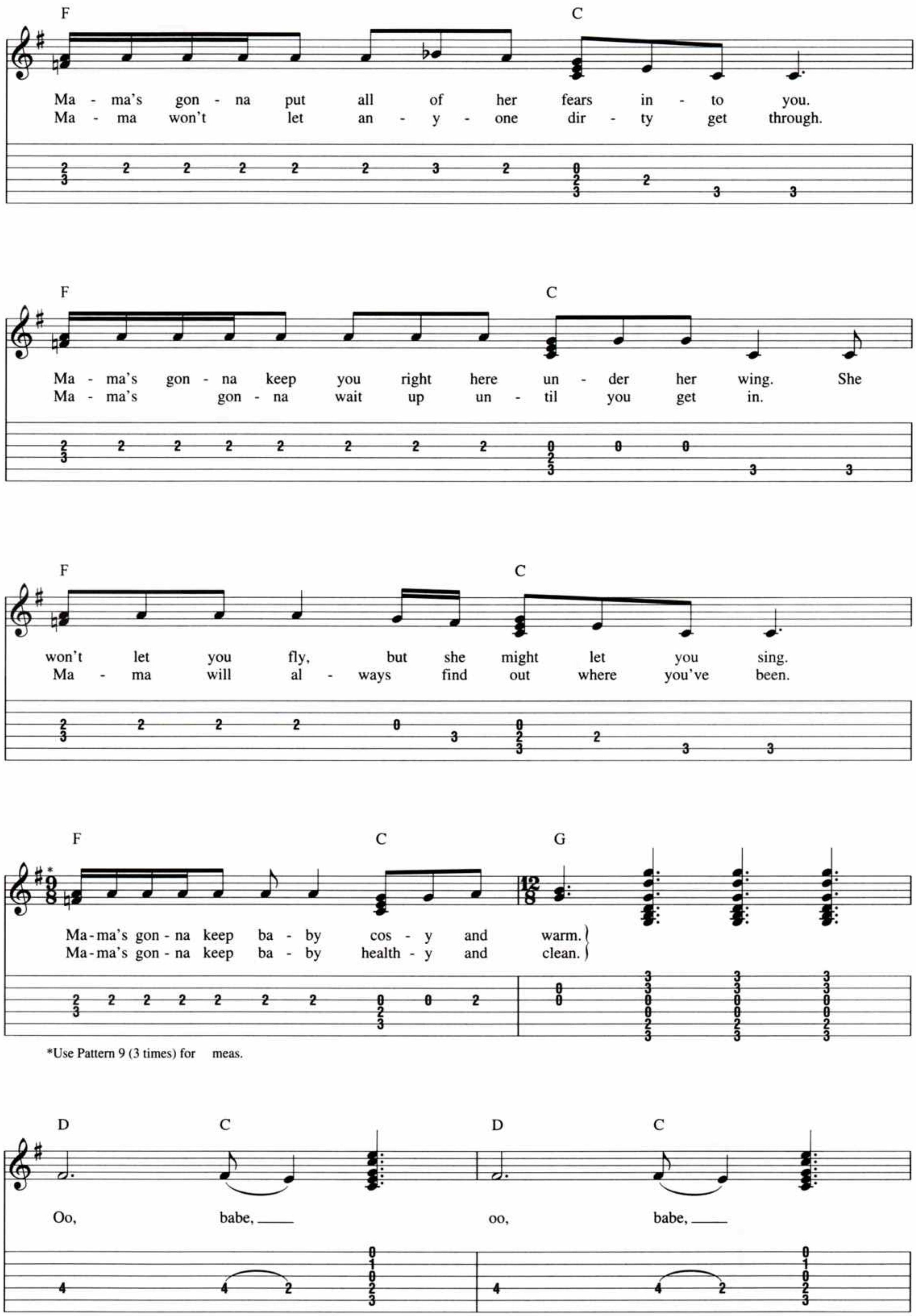


***Strum Pattern: 10 & 9**
***Pick Pattern: 10 & 9**
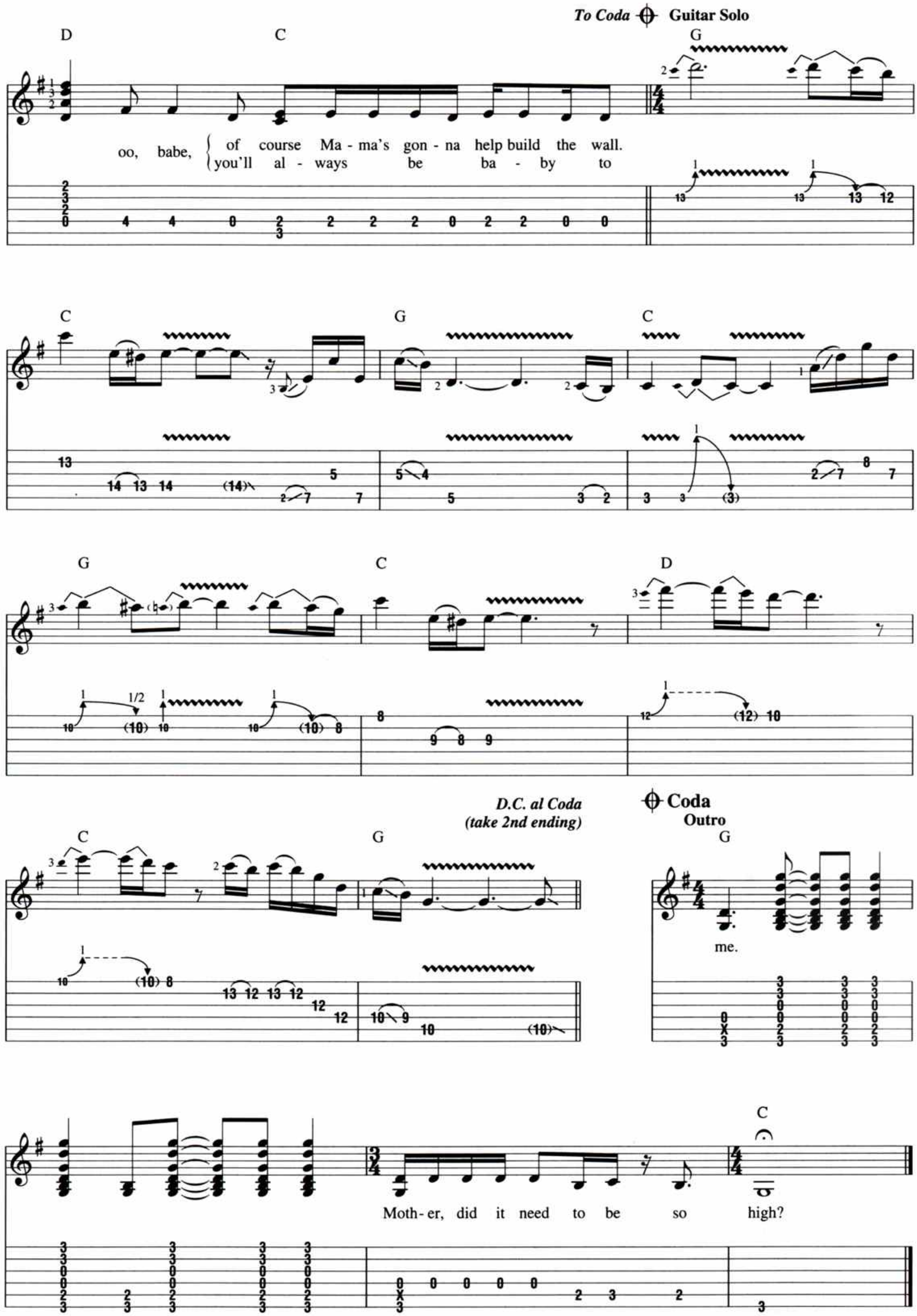
Verse
Moderately fast




C
G
Moth - er, do you think they'll try to break my balls?
Moth - er, will they put me in the fir - ing line?
Moth - er, will she tear your lit - tle boy a - part?
D
C
Oo, ah, Moth - er, should I build the
Oo, ah, is it just a waste of
Oo, ah, Moth - er, will she break my
*Use Pattern 9 for meas.
G
1.
2.
wall?
time?
heart?
Chorus
G
C
Hush now, ba - by, ba - by, don't you cry.
**Use Pattern 9 (4 times) for meas.
F
C
Ma - ma's gon - na make all of your night - mares come true.
Ma - ma's gon - na check out all your girl - friends for you.

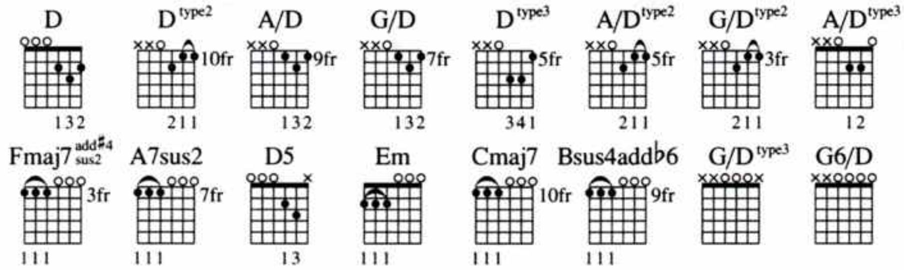


*Use Pattern 9 (3 times) for meas.


To Coda
Guitar Solo
D
C
G
oo, babe,
of course Ma - ma's gon - na help build the wall.
you'll al - ways be ba - by to
C
G
C
G
C
D
D.C. al Coda
(take 2nd ending)
Coda
Outro
C
G
G
me.
Moth - er, did it need to be so high?
C

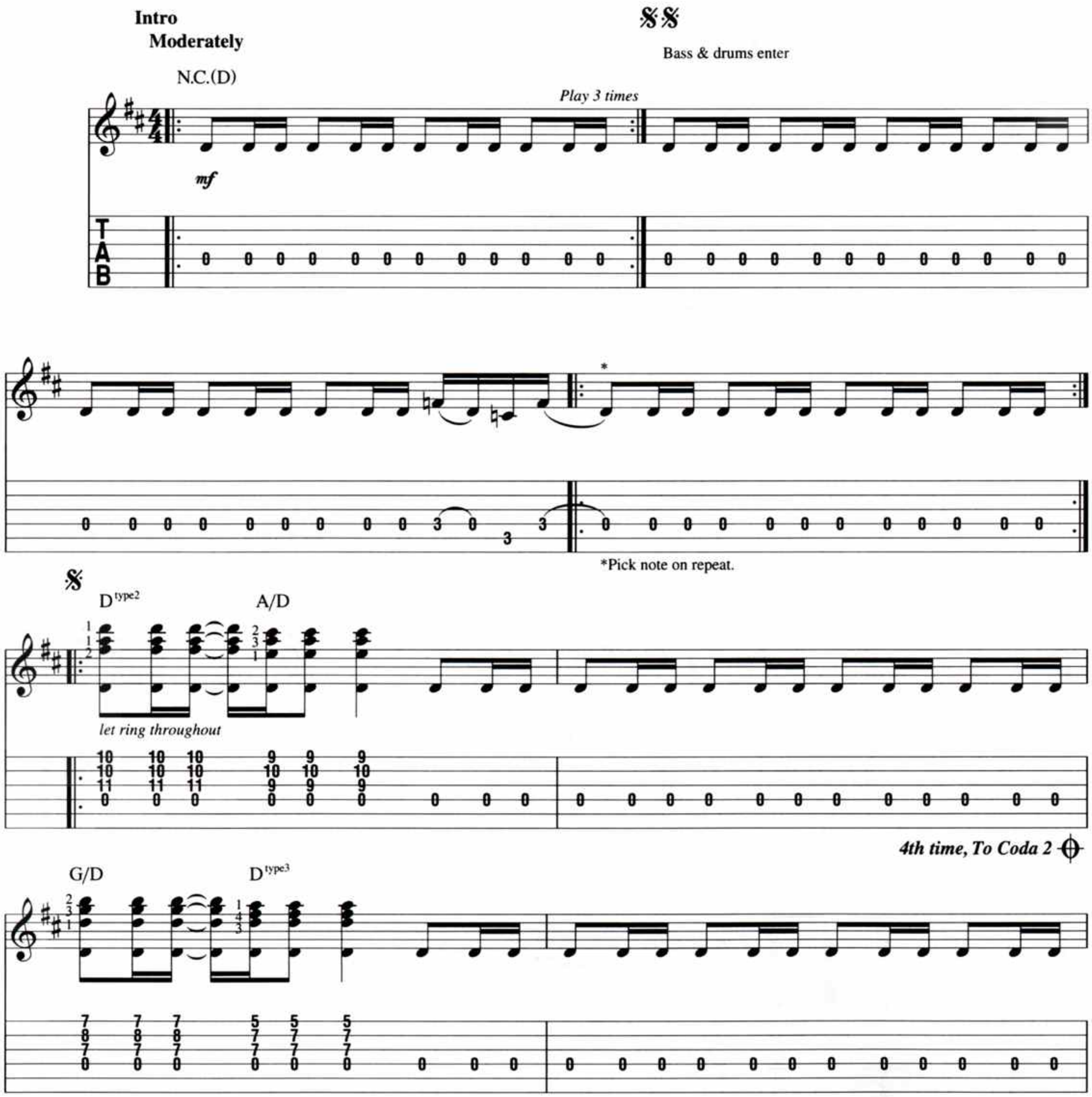
Run Like Hell
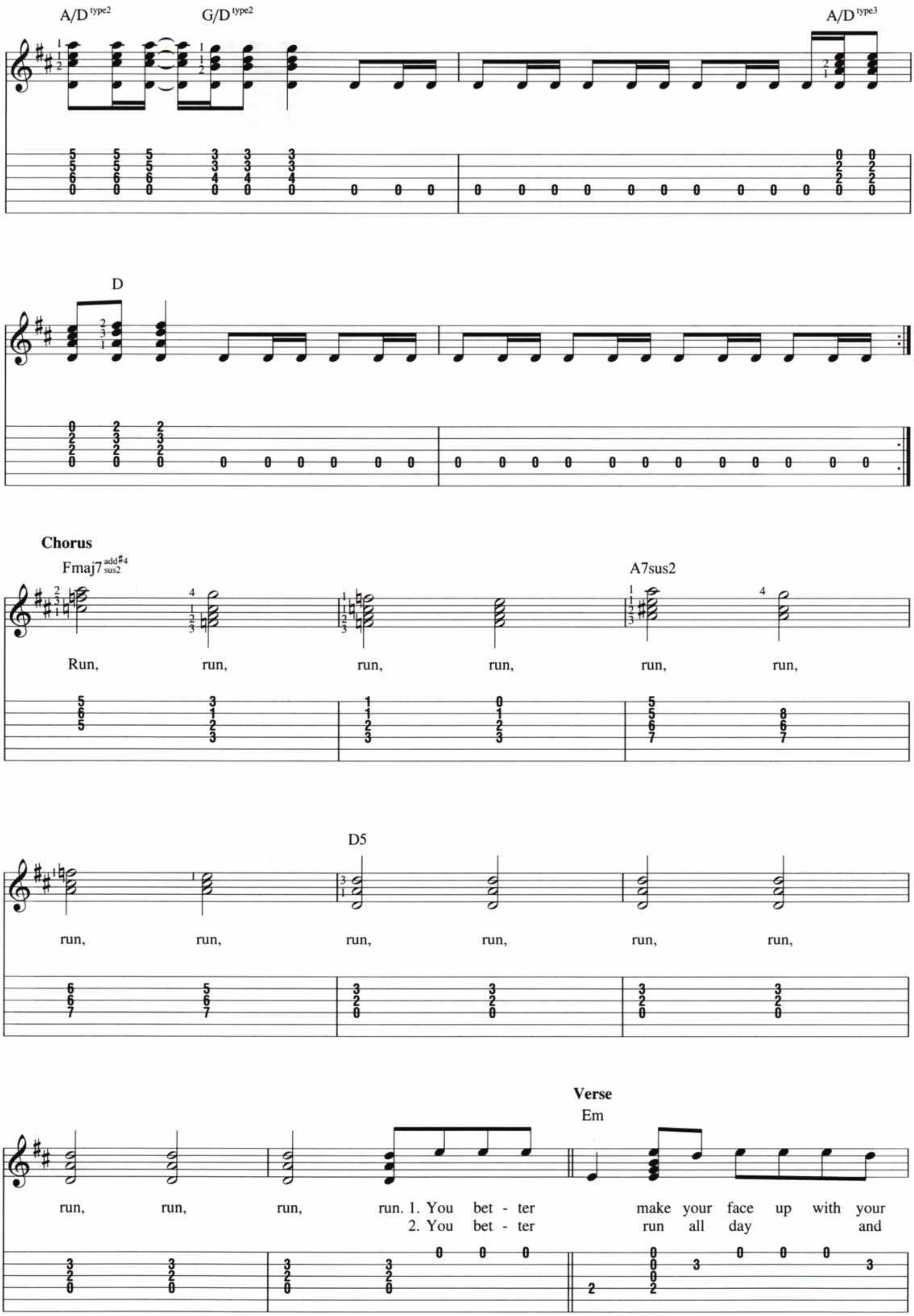
Words and Music by Roger Waters and David Gilmour

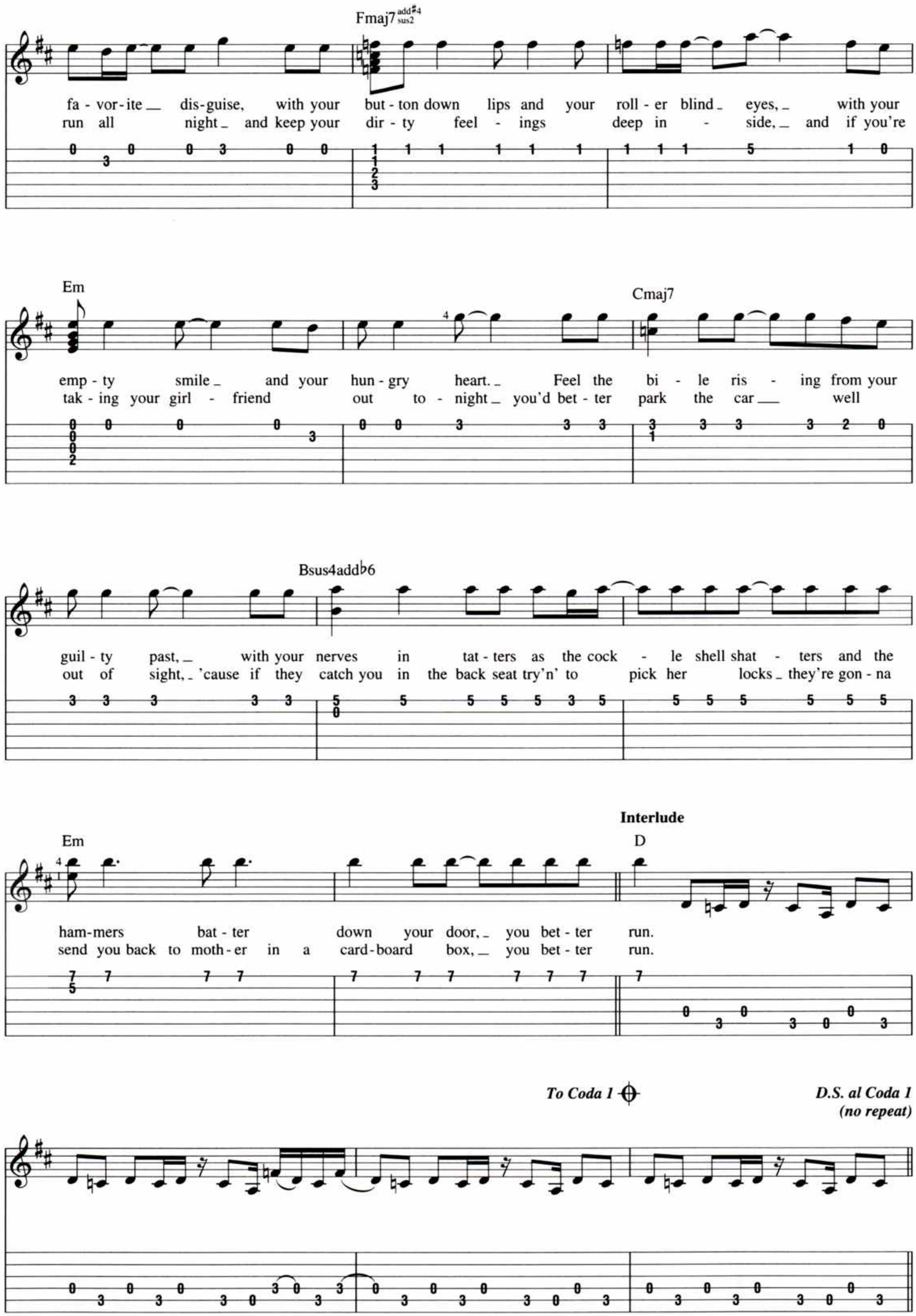


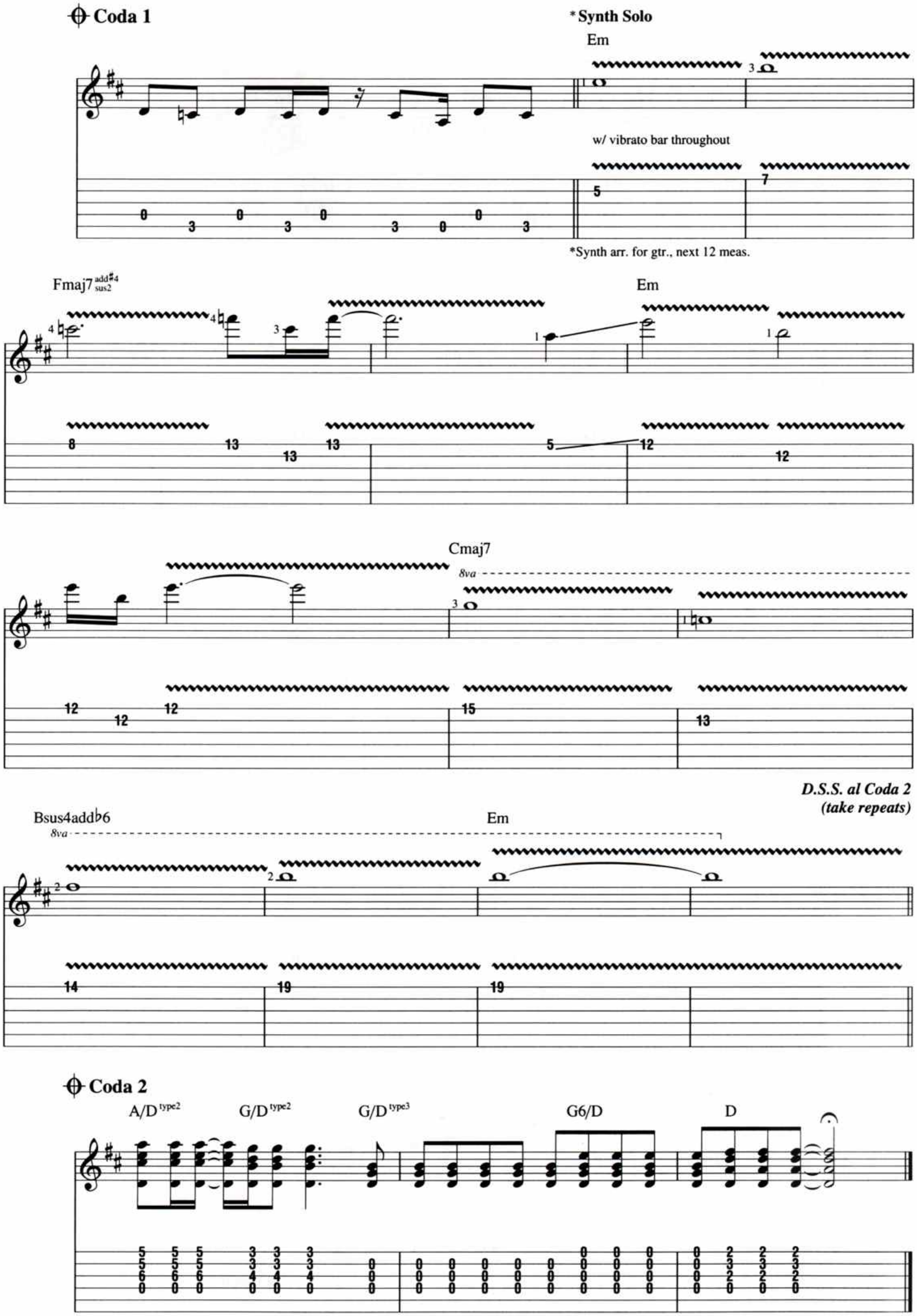
Drop D tuning:
(low to high) D-A-D-G-B-E

Strum Pattern: 5
Pick Pattern: 1



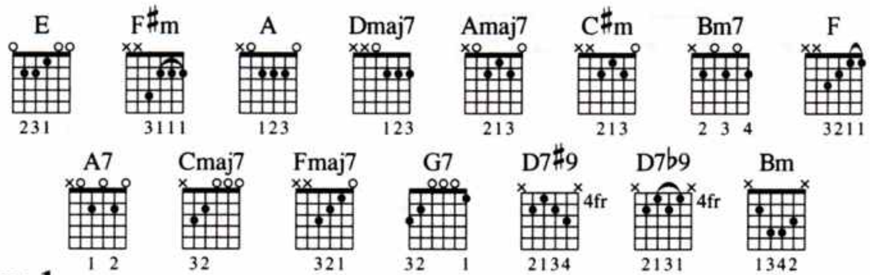

A/D type2
G/D type2
A/D type3
D
Chorus
Fmaj7 add♯4 sus2
A7sus2
Run, run, run, run, run, run,
D5
run, run, run, run, run, run,
Verse
Em
run, run, run, run. 1. You bet - ter make your face up with your
2. You bet - ter run all day and


Fmaj7add♯4sus2
fa - vor - ite __ dis - guise, with your but - ton down lips and your roll - er blind _ eyes, _ with your
run all night _ and keep your dir - ty feel - ings deep in - side, _ and if you're
Em
Cmaj7
emp - ty smile _ and your hun - gry heart. _ Feel the bi - le ris - ing from your
tak - ing your girl - friend out to - night _ you'd bet - ter park the car ___ well
Bsus4add♭6
guil - ty past, _ with your nerves in tat - ters as the cock - le shell shat - ters and the
out of sight, _ 'cause if they catch you in the back seat try'n' to pick her locks _ they're gon - na
Interlude
Em
D
ham - mers bat - ter down your door, _ you bet - ter run.
send you back to moth - er in a card - board box, _ you bet - ter run.
To Coda 1
D.S. al Coda 1
(no repeat)
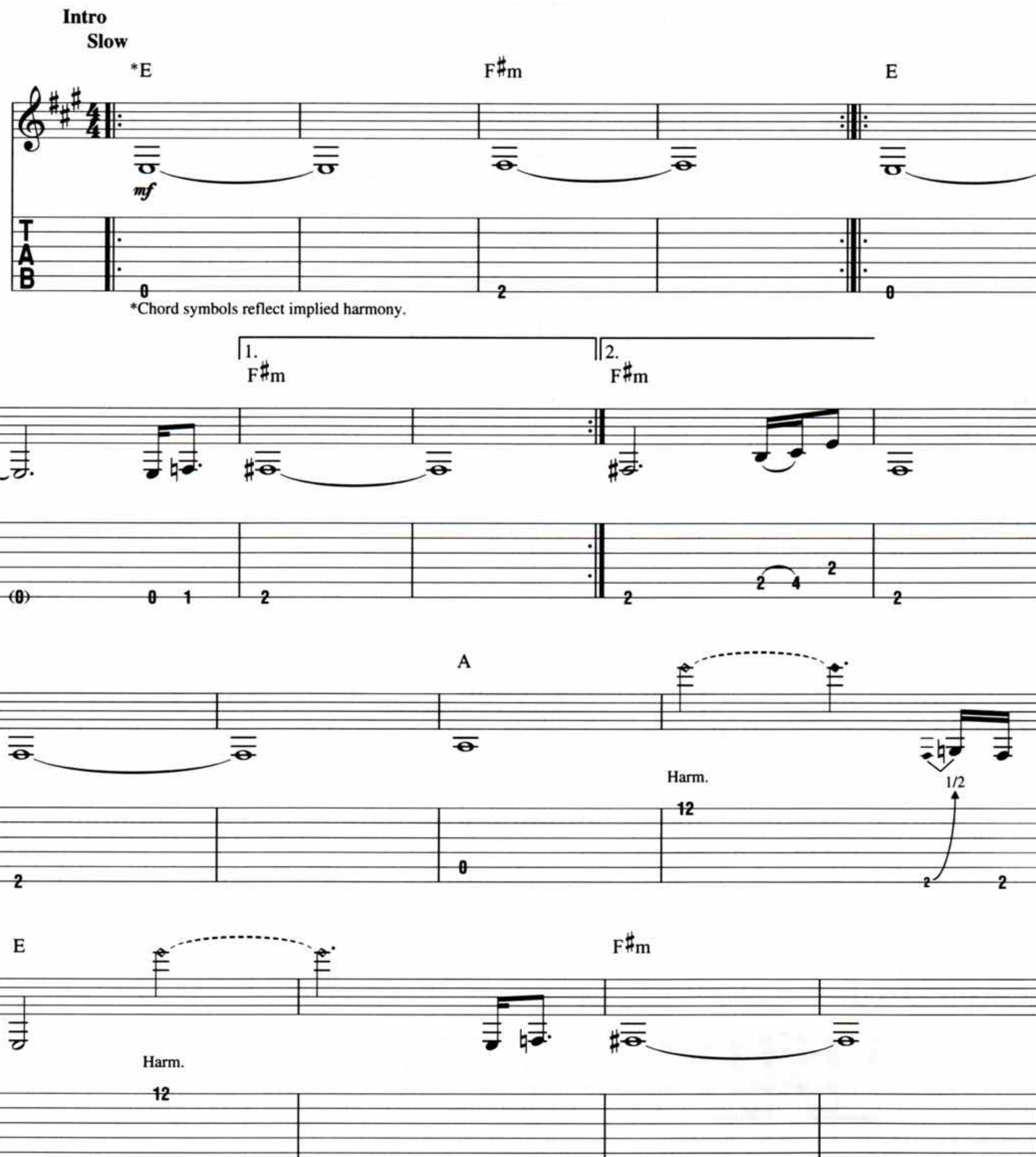

Coda 1
*Synth Solo
Em
w/ vibrato bar throughout
*Synth arr. for gtr., next 12 meas.
Fmaj7 add#4 sus2
Em
Cmaj7
8va
Bsus4addb6
8va
Em
D.S.S. al Coda 2
(take repeats)
Coda 2
A/D type2
G/D type2
G/D type3
G6/D
D
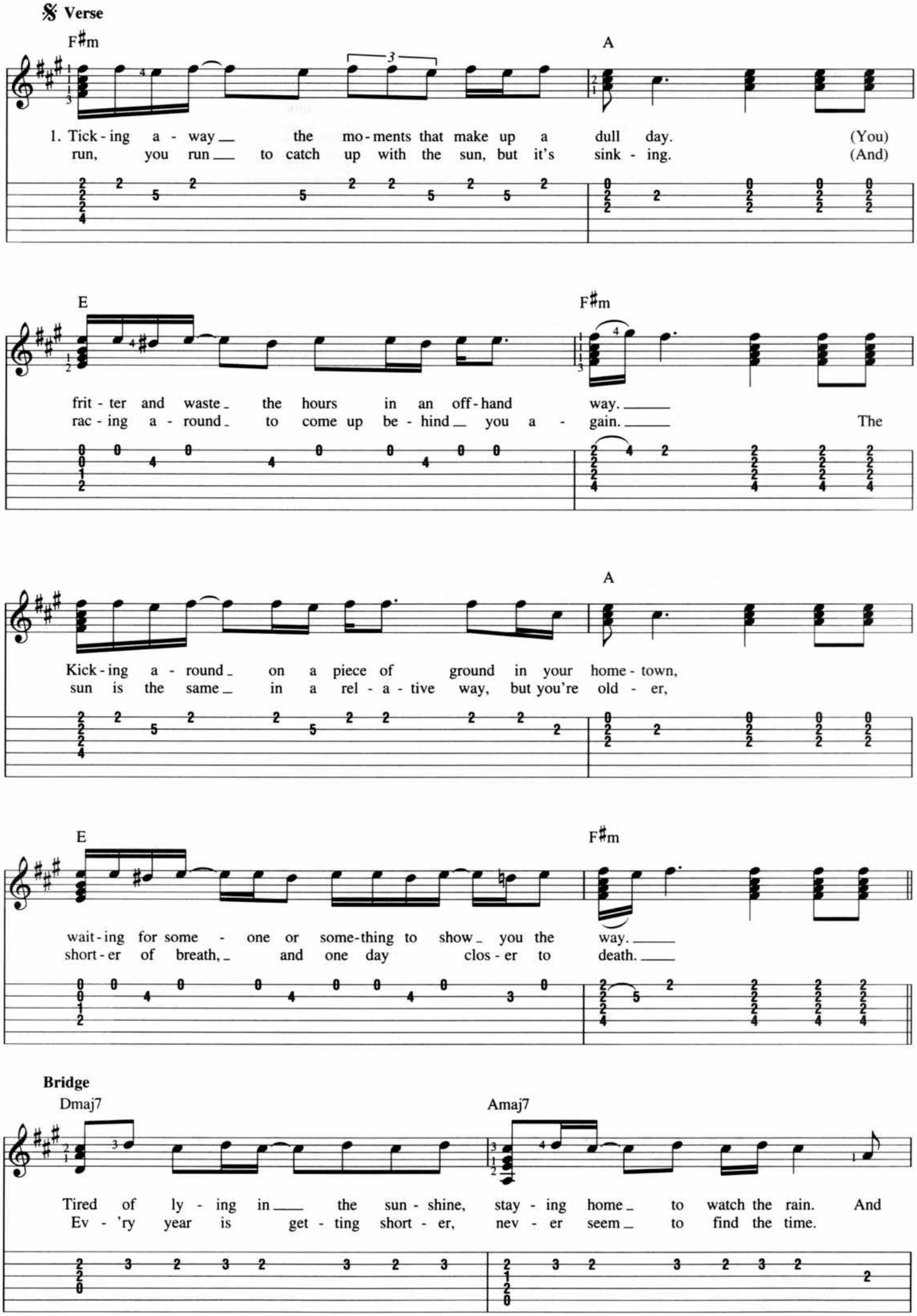
Time
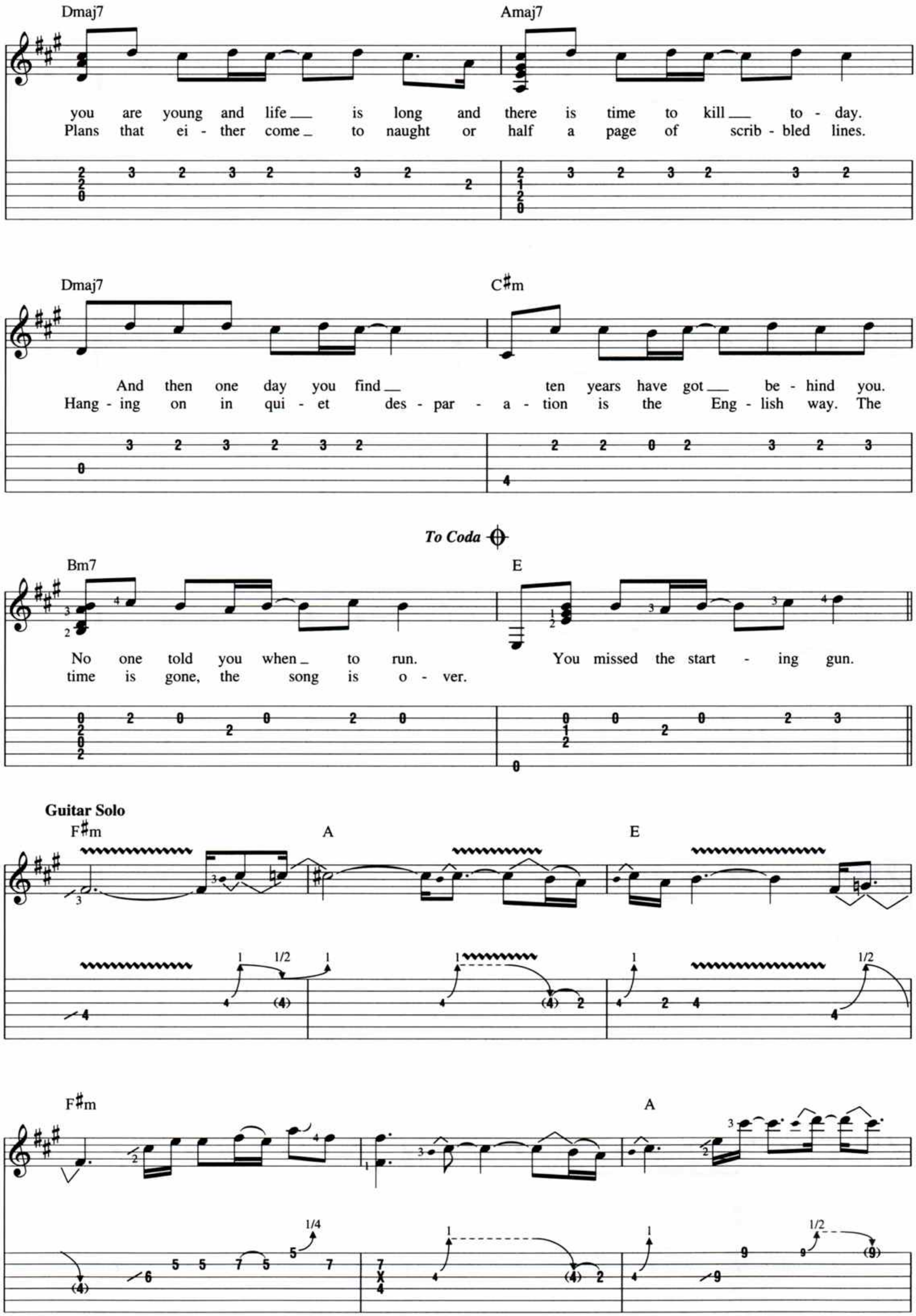
Words and Music by Roger Waters, Nicholas Mason, David Gilmour and Rick Wright
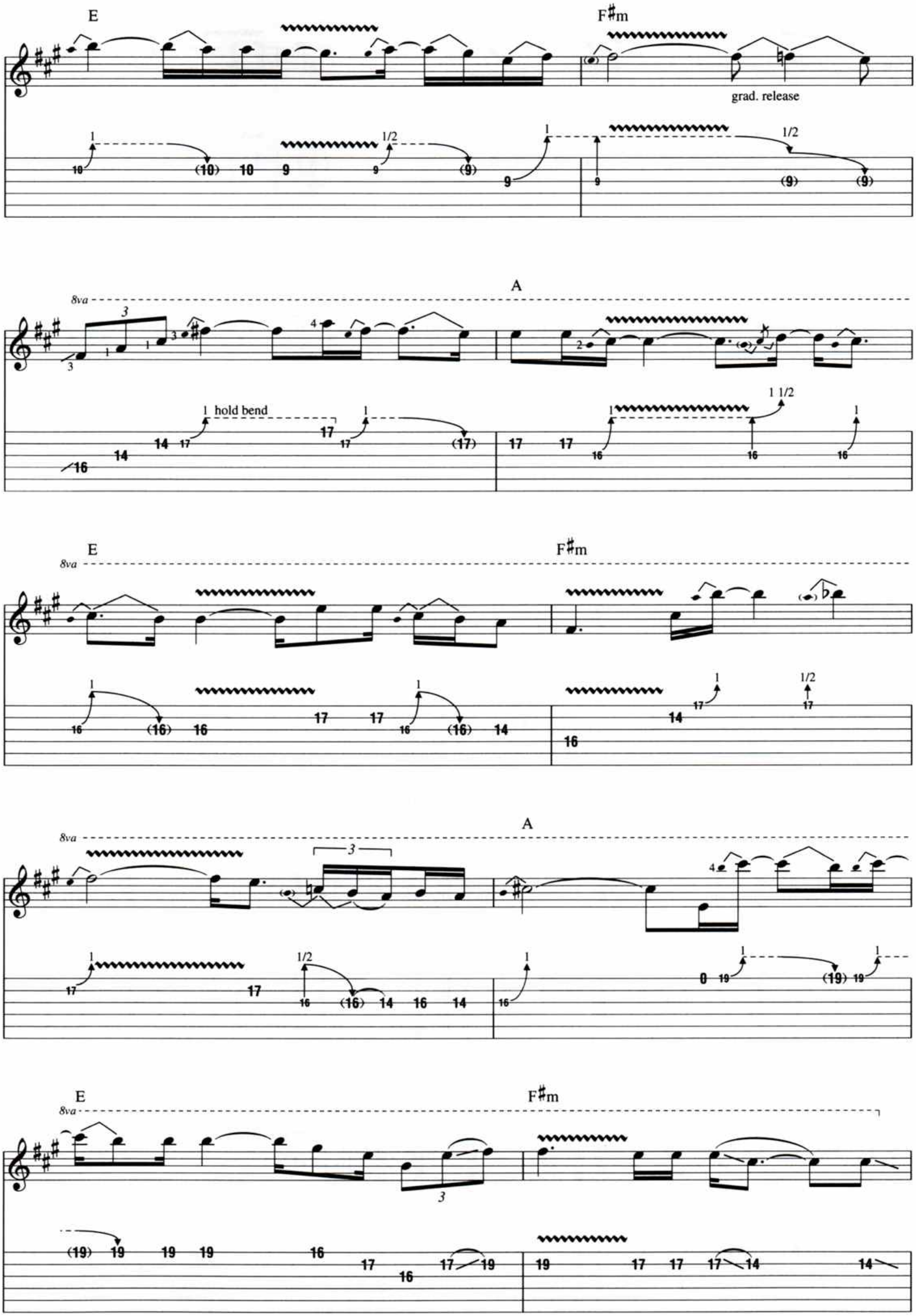


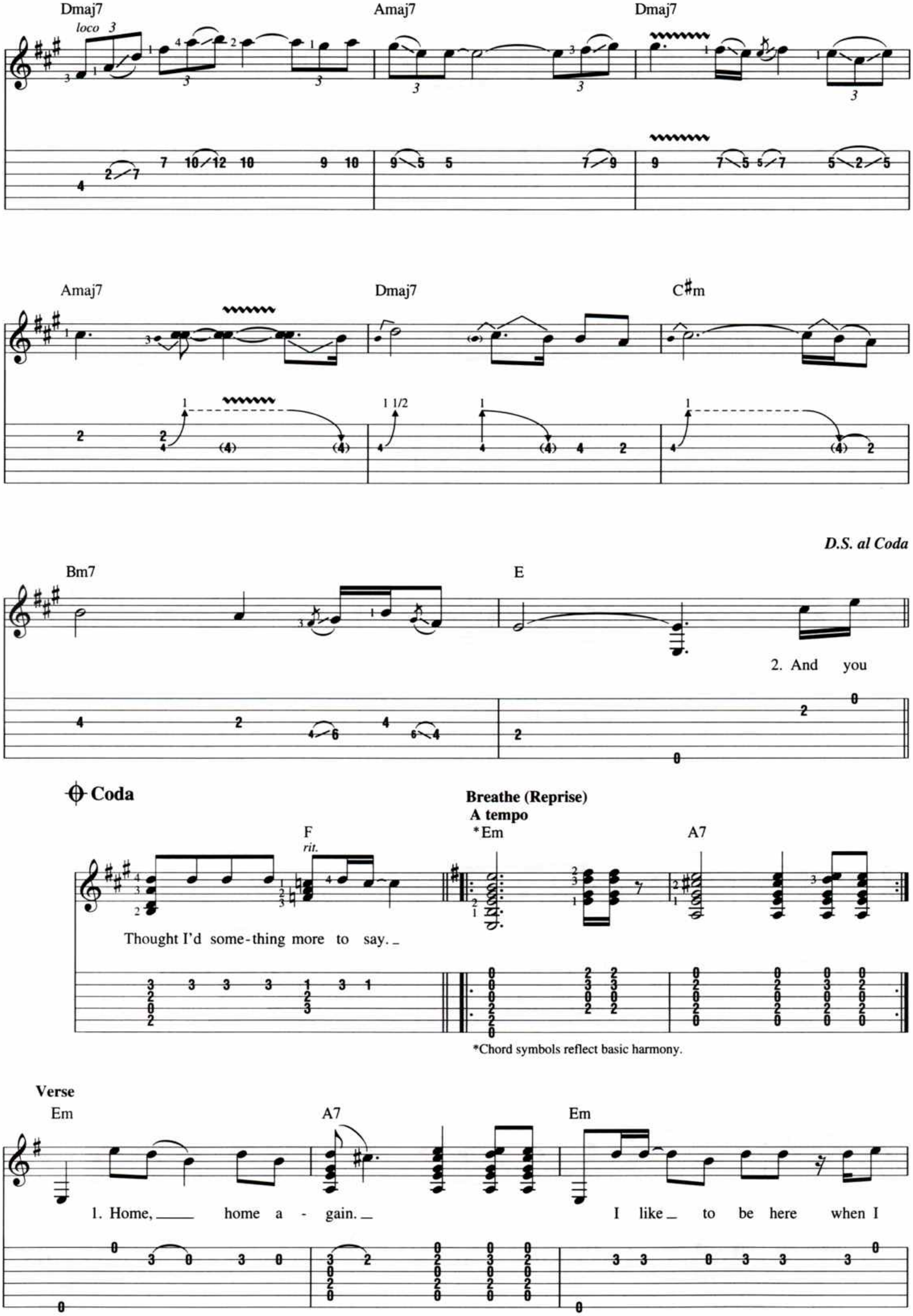
Strum Pattern: 1
Pick Pattern: 5
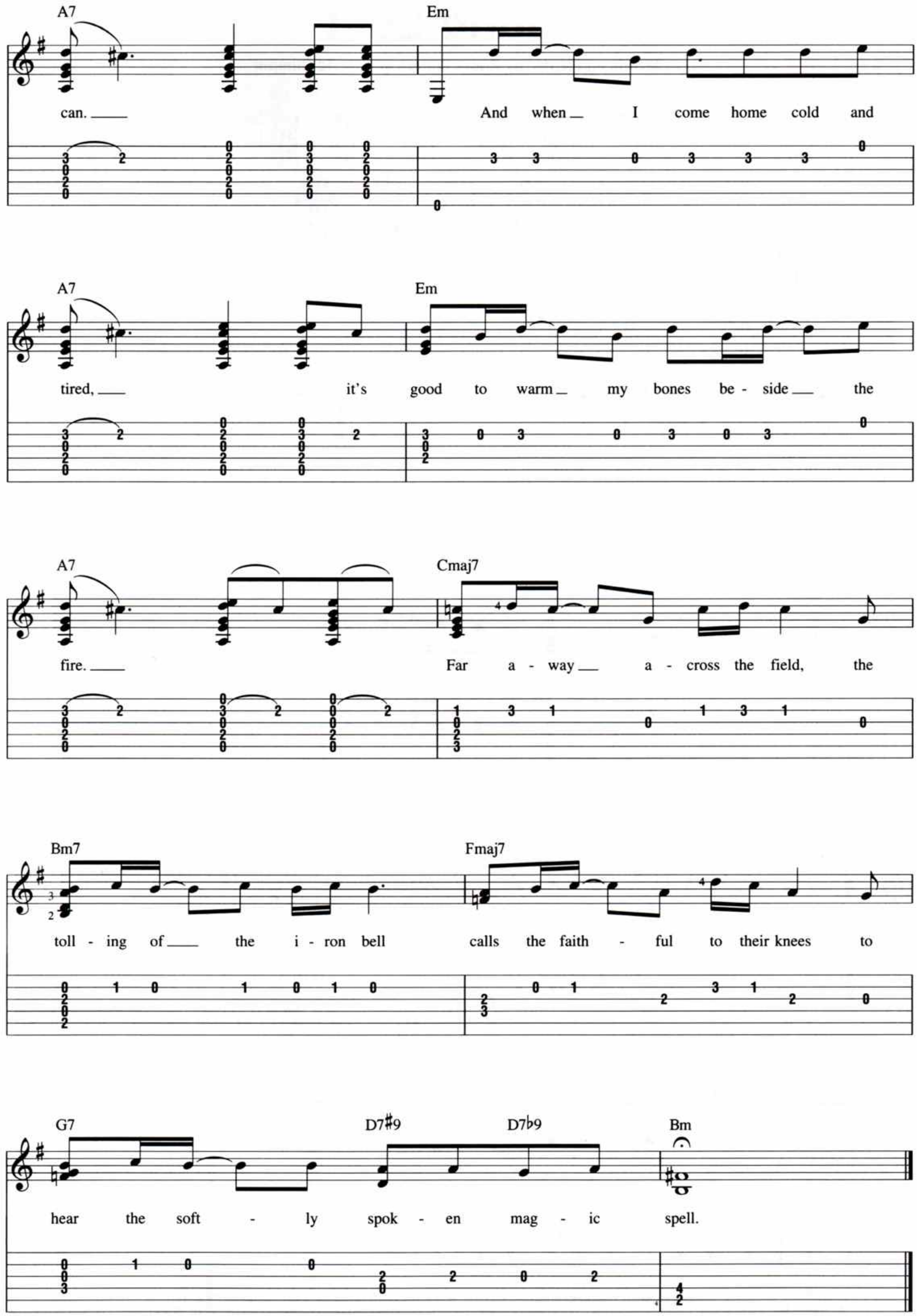



Verse
F#m
A
1. Tick - ing a - way the mo - ments that make up a dull day. (You)
run, you run to catch up with the sun, but it's sink - ing. (And)
E
F#m
frit - ter and waste the hours in an off - hand way.
rac - ing a - round to come up be - hind you a - gain. The
A
Kick - ing a - round on a piece of ground in your home - town,
sun is the same in a rel - a - tive way, but you're old - er,
E
F#m
wait - ing for some - one or some - thing to show you the way.
short - er of breath, and one day clos - er to death.
Bridge
Dmaj7
Amaj7
Tired of ly - ing in the sun - shine, stay - ing home to watch the rain. And
Ev - 'ry year is get - ting short - er, nev - er seem to find the time.


Dmaj7
Amaj7
you are young and life is long and there is time to kill to - day.
Plans that ei - ther come to naught or half a page of scrib - bled lines.
Dmaj7
C#m
And then one day you find ten years have got be - hind you.
Hang - ing on in qui - et des - par - a - tion is the Eng - lish way. The
To Coda
Bm7
E
No one told you when to run. You missed the start - ing gun.
time is gone, the song is o - ver.
Guitar Solo
F#m
A
E
F#m
A


E
F♯m
grad. release
8va
A
hold bend
E
F♯m
8va
A
E
F♯m

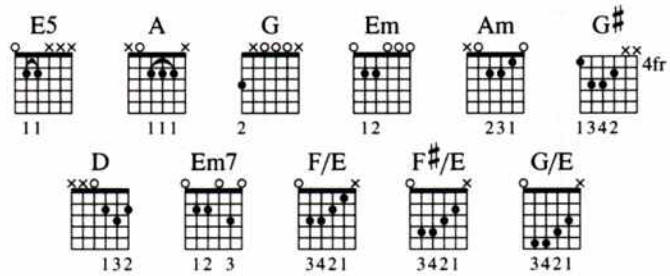


*Chord symbols reflect basic harmony.
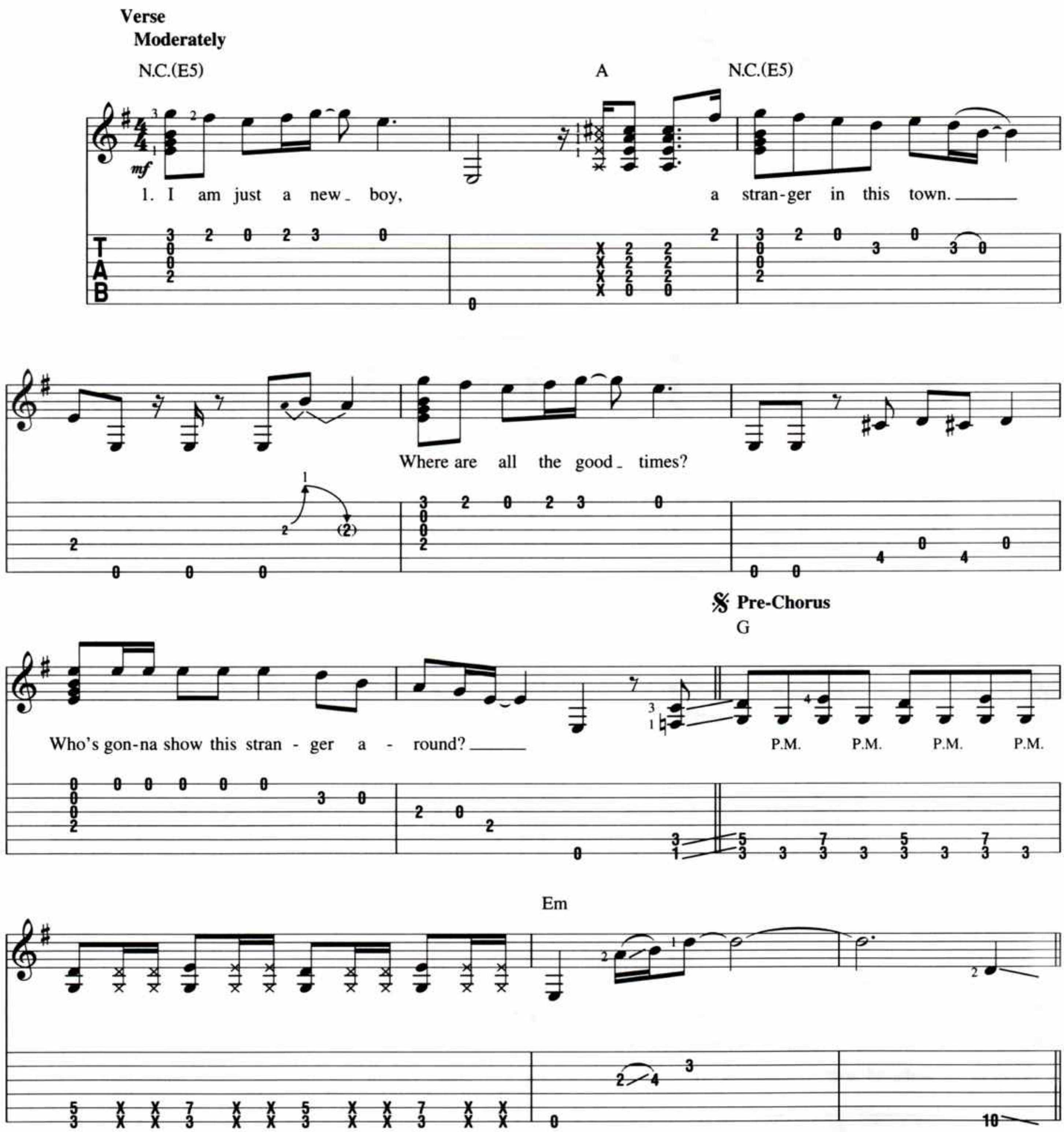

A7
Em
can. And when I come home cold and
A7
Em
tired, it's good to warm my bones be - side the
A7
Cmaj7
fire. Far a - way a - cross the field, the
Bm7
Fmaj7
toll - ing of the i - ron bell calls the faith - ful to their knees to
G7
D7♯9
D7♭9
Bm
hear the soft - ly spok - en mag - ic spell.
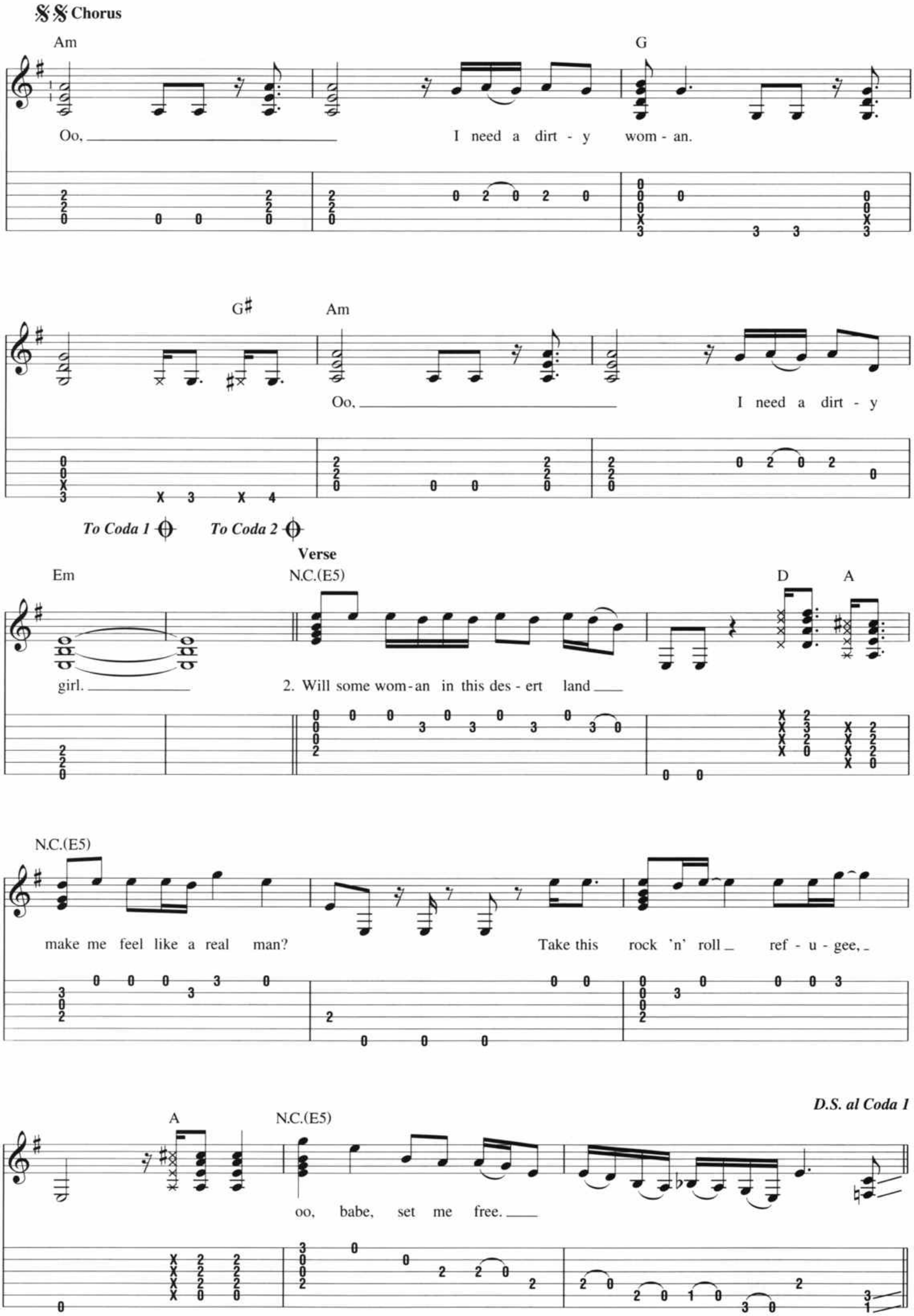
Young Lust
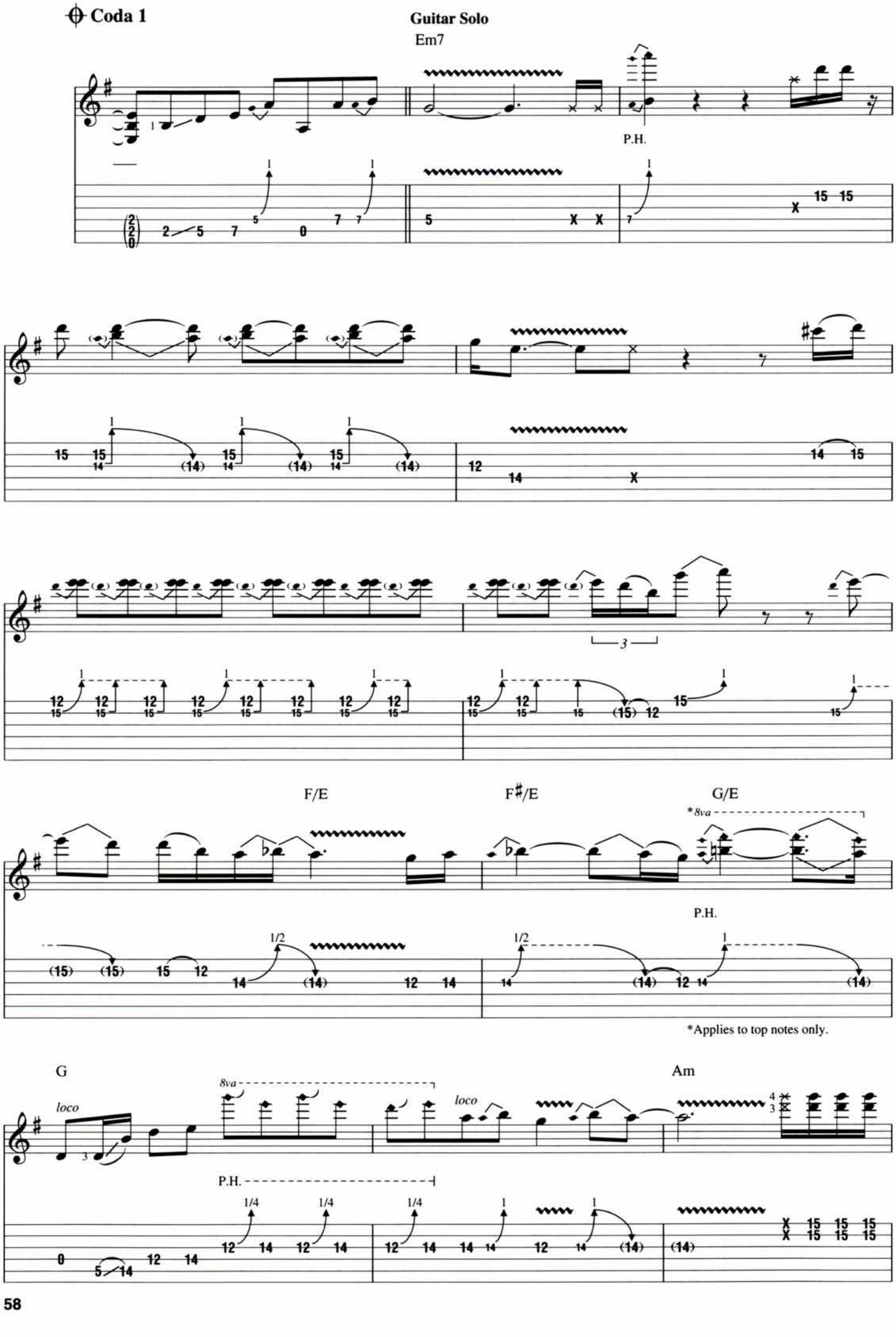
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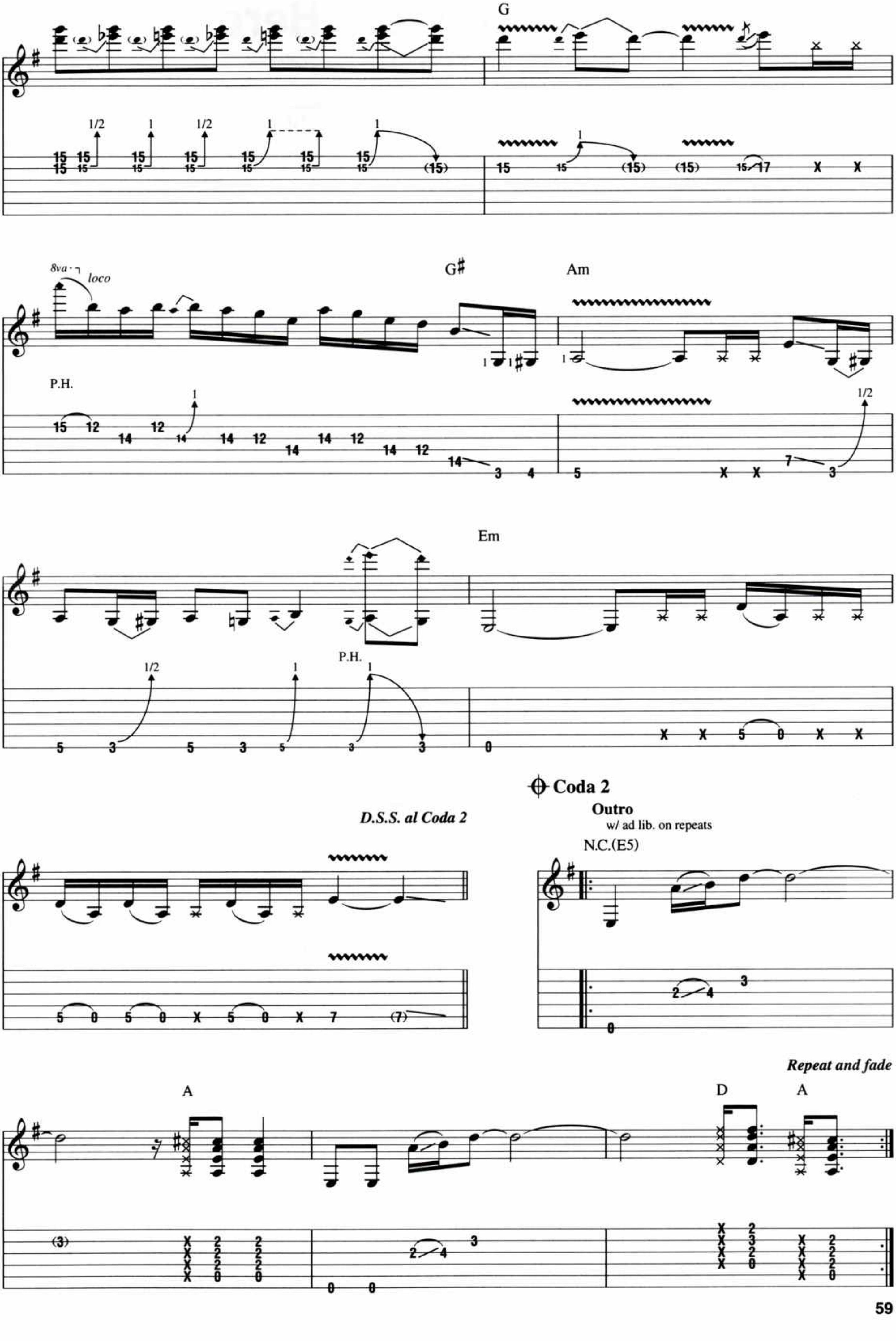


Strum Pattern: 5
Pick Pattern: 1



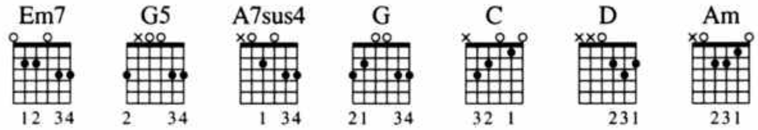

Chorus
Am
G
Oo, I need a dirt - y wom - an.
G♯
Am
Oo, I need a dirt - y
To Coda 1
To Coda 2
Verse
Em
N.C.(E5)
D
A
girl. 2. Will some wom - an in this des - ert land
N.C.(E5)
make me feel like a real man? Take this rock 'n' roll ref - u - gee,
A
N.C.(E5)
D.S. al Coda 1
oo, babe, set me free.


Coda 1
Guitar Solo
Em7
P.H.
F/E
F♯/E
G/E
*8va
P.H.
*Applies to top notes only.
G
loco
8va
P.H.
loco
Am
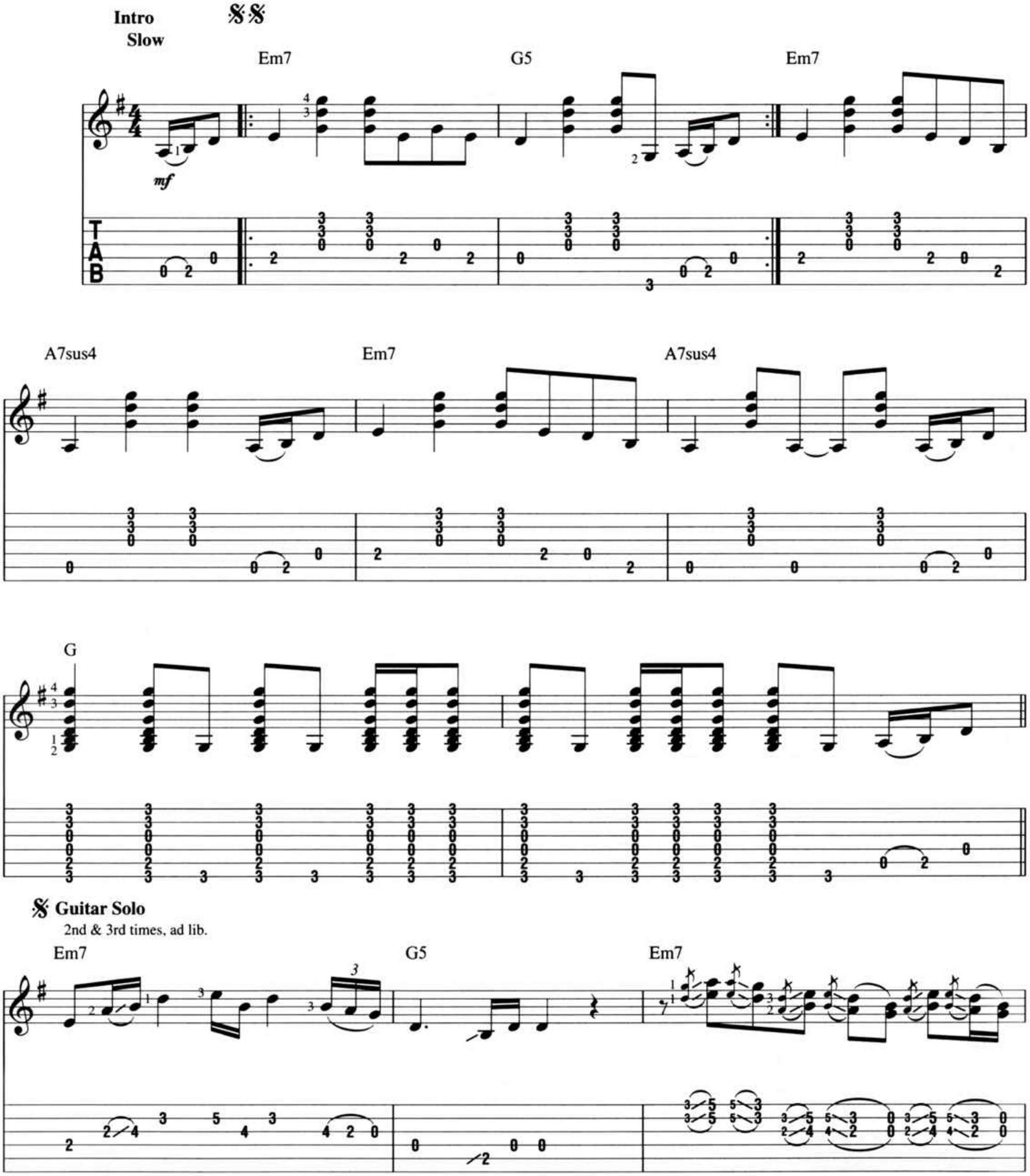

G
8va
loco
G♯
Am
P.H.
Em
P.H.
Coda 2
D.S.S. al Coda 2
Outro
w/ ad lib. on repeats
N.C.(E5)
Repeat and fade
A
D
A
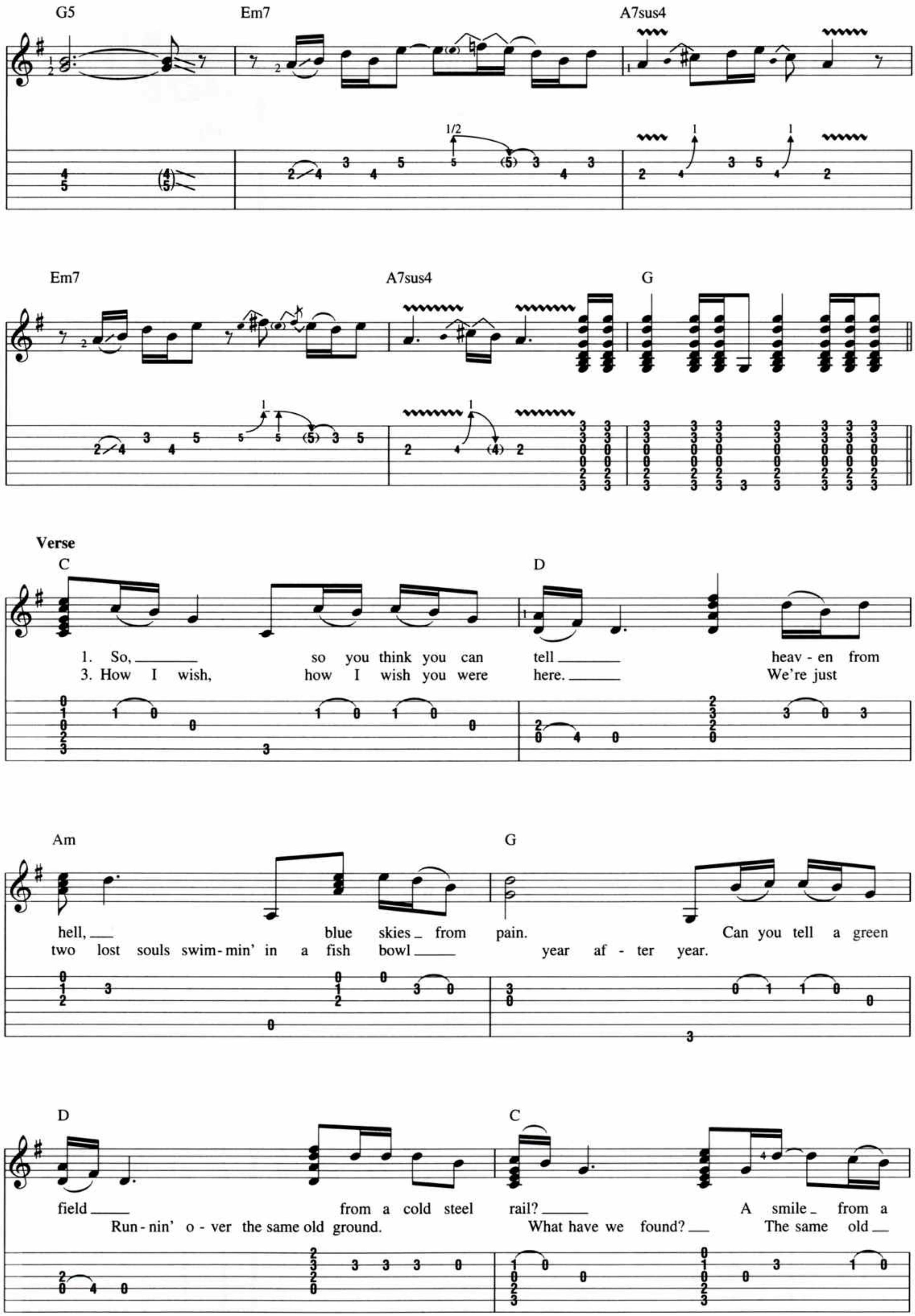
Wish You Were Here
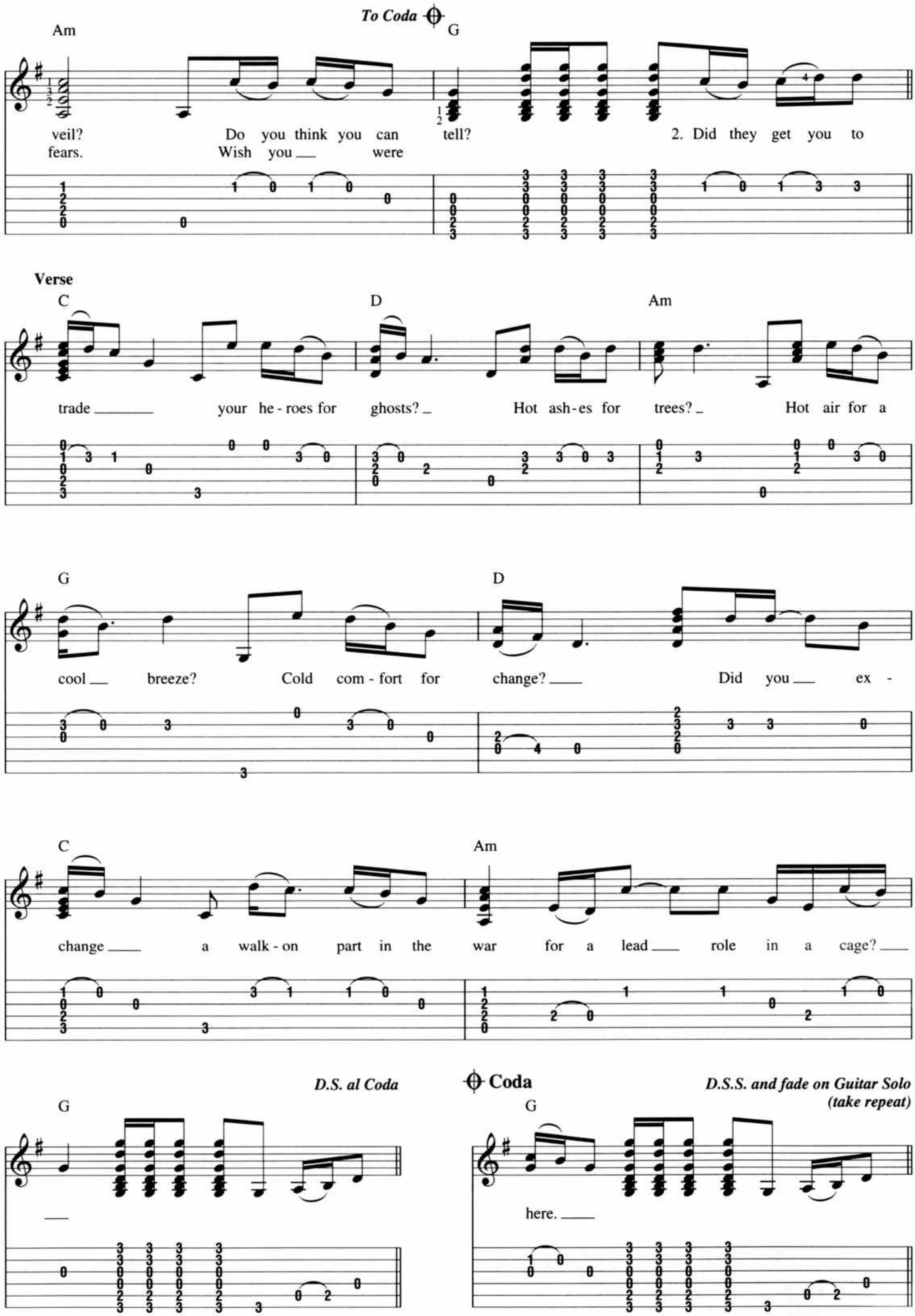
Words and Music by Roger Waters and David Gilmour



Strum Pattern: 1
Pick Pattern: 5




G5
Em7
A7sus4
Em7
A7sus4
G
Verse
C
D
1. So, so you think you can tell heav - en from
3. How I wish, how I wish you were here. We're just
Am
G
hell, blue skies from pain. Can you tell a green
two lost souls swim - min' in a fish bowl year af - ter year.
D
C
field from a cold steel rail? A smile from a
Run - nin' o - ver the same old ground. What have we found? The same old


To Coda
Am
G
veil? Do you think you can tell? 2. Did they get you to
fears. Wish you were
Verse
C
D
Am
trade your he-roes for ghosts? Hot ash-es for trees? Hot air for a
G
D
cool breeze? Cold com-fort for change? Did you ex-
C
Am
change a walk-on part in the war for a lead role in a cage?
D.S. al Coda
Coda
D.S.S. and fade on Guitar Solo
(take repeat)
G
G
here.

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